

20th THAALAVAADYOTHSAVA 2001

BIRTH CENTENARIES of LALGUDI GOPALA IYER,
PROF. P. SAMBA MURTHY, B.S. RAJA IYENGAR,
KARAIKUDI MUTHU IYER AND
T.S. VILVADRI IYER

34, 36, 39



PALGHAT T. S. MANI IYER
(Memorial Award)

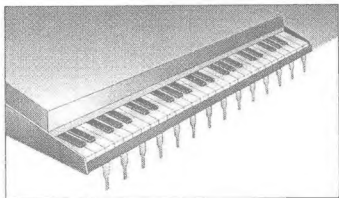


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(Memorial Award)

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Mr. Ramaswami

*With Regards From,
Bangalore. K. Venkataaam*

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(Palghat Mani Iyer Memorial Art Centre)

BANGALORE

20th THAALAVAADYOTHSAVA 2001

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B.S. Raja Iyengar, Karaikudi Muthu Iyer &

T.S. Vilvadri Iyer

Under joint auspices with J.S.S. Sangeetha Sabha, Mysore

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*presents K.Puttu Rao Memorial
Palghat Mari Award and delivers
Valedictory address*



Dr. K. Sreenivasan
*presides & presents
certificates, prizes*



Justice M.N. Venkatachalliah presents Palani Award
to P.G. Lakshminarayan



Prof. Rodda Naresimha presents H. Puttachar Award to Anoor Ananthakrishna Sharma



**G. M. Shirahatti presents K. Puttu Rao Memorial Palghat Mani Award to
Prof. Yella Venkateshwara Rao**



**Percussion Ensemble of Percussive Arts Centre : V. Krishna, Guruprasanna,
Udayaraj Karpukar, Arunkumar, V. Kalavathi Avadooth, H. Geetha,
Anoor Ananthakrishna Sharma & B.C. Manjunath**

ABOUT OUR ACTIVITIES

This Art Centre was founded with the twin objectives of (a) Perpetuating the haloed memory of maestro non-pareil of **mrudangam** art, Palghat T.S. Mani Iyer and (b) Promotion of dissemination of greater awareness among laymen and scholars alike of the knowledge of finer aspects of Percussive Arts.

It was inaugurated as "Palghat Mani Iyer Memorial Art centre" on the Vijayadasami in 1981 by Late S.Y. Krishnaswamy, IAS, a devoted admirer, connoisseur, art critic and an authority on Palghat Mani's multi-dimensional eloquence. **This is the First Music Centre established to commemorate the invaluable services of Palghat Mani Iyer to Music.** In his inaugural address, S.Y. Krishnaswamy observed and hoped that, "If this new venture should enable the audience to understand what the Mrudangam Vidwan is doing, with greater interest and greater knowledge than everbefore, then this Centre would have served a very useful purpose". The necessity for forming **an exclusive organisation for promotion of the interests in the intricacies of Laya and Taala** had been long felt. It was thought fit to name this Centre after the maestro Palghat Mani Iyer, considering the **contribution of this great artist in elevating the status of percussion accompanists** in general. Palghat Mani is mostly responsible for the recognition and the present uniform remuneration of similarly graded artistes in mass-media like Akashvani and Doordarshan.

This Art Centre was registered in August 1985 as **Percussive Arts Centre** (Palghat Mani Iyer memorial Arts Centre) with a wider perspective of achieving the objects set forth. GETHU VAADYA, the ancient stringed percussion instrument was introduced in a Percussion Ensemble for the first time. Several Temple and Folk- Stick-instruments like SAMMELA, CHANDE, CHOWDIKE were introduced, in addition to TABLA TARANG to provide melody besides **Rhythm. New concepts and compositional forms are being tried.** All these have paved a **fresh approach to the concept of Laya.** The international Mini Drum Festival organised with the Indian Council for Cultural Relations of Central Government for the first time in Bangalore provided a new dimension in the appreciation of Percussive Arts. **Percussion Ensemble of the Art Centre** has drawn appreciation for its fresh innovative concepts and new presentations.

The Centre has been organising "Thaalavaadyotsavas", the Percussive Arts Festival cum Conference as an annual feature. A project of **Talent Promotion** has been taken up. **Youth Forum** of the Art Centre has been doing some praise-worthy work in the promotion of awareness among young artists. **Inter State Cultural Exchange of classical musicians** has also been taken up.

We have been conferring annual awards to outstanding percussionists. An Award has been instituted by K.K. Murthy, President, Academy of Music, Bangalore in memory of his father, **"K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD"**. The award includes a citation, a cash award, shawl and the title **"MRUDANGA KALAA SHIROMANI"**.

PERCUSSION ENSEMBLE OF THE PERCUSSIVE ARTS CENTRE

This is a non theatric group involving percussion instruments. Till recently, percussions were considered only for their supportive role, and only recently, it is recognised that percussions have an independent identity of their own, as in western Ensembles.

Percussion Ensemble of the Percussive Arts Centre has so far presented several innovative attempts 'Laya Vrushil' an audio cassette had attempted to reveal the potentialities of the different instruments & stimulate exploration of new dimensions in percussion music. This innovation attempted to establish a step towards the identification of the independent personality of the different instruments. This had been released by 'Sangeetha' Master Recording Company, Madras.

The present attempt is to establish a 'Harmony with melodic and rhythmic structures in Percussion Ensemble** with Karnatak Classical Music. Whenever a Varna or Krithi is rendered (in vocal or instrumental recitals), the percussionists support them individually and collectively playing free-hand extempore depending on their individual manodhama. When two or more percussionists play together, especially in an Ensemble, while the different percussionists play to their own manodhama, there can not be a uniform content in their play. When the audio aspect of this is examined, there is a lot of overlapping in their combined effort. To avoid this and to produce a combined concerted out-pout of all the different percussions, an attempt has not now been made for the first time, to plan and notate the percussion themes to suit and support the 'Kalpitha Sangeetha' (Composed music). The established classical masterpiece Navaraagamalika Varna and the noted Krithi 'Gam Ganapathi' in Hamsadhvani set to thisra nadai Adi have been selected for this programme. A Pallavi in Bhairavi in Misra Triputa is planned, notated themes have been directed and rehearsed individually & collectively by all the percussionists. Then they are rehearsed with the vocals and a 'harmony of these melodic patterns of kalpitha Sangeetha (composed music) is attempted with the planned-rehearsed-rhythmic structures'.

Some of the observations by noted scholars and musicians : -

1. Music Education Trust - Delhi (Madras Chapter)

I am writing this letter to convey my and many others' high appreciation for the performance of the Ensemble of the Percussive Arts Centre in the December Series of the concert conducted by the Trust. The participants in the Ensemble are all highly accomplished performers in their own right, but the perfect co-ordination with which they presented the programme was something unique and exemplary. Such programmes are sure to generate a new and healthy awareness and appreciation for large among the listening public. It was not a mere Tanu Avartanam but a percussion performance of absorbing interest. The quality of the programme can be judged by the fact that many listeners have asked for a repeat of the performance. We will surely arrange the programme again not only at Madras but also at Delhi and other Centres. May Lord Almighty bless you with long life and good health and enable you continue your are laudable service in the cause of music.

Regards

Prof T.R. SUBRAMANYAM

2. Ganakala Bhushana M.R. Doraswamy

Dear Shri Bangalore Venkataram,

Date: 15.2.2000

I am referring to the programme "Percussion Ensemble of the Percussive Arts Centre" presented on 11.2.2000 entitled "**Harmony with Melodic & Rhythmic structures**" in the 30th Musicians' Conference of the Karnataka Ganakala Panshath, presided by me.

This aspect pertains to a **Research activity as an experimental innovative attempt.** As observed rightly by the veteran percussionist **Vidwan Guruvayur Dore, this is a novel attempt** and has to be presented all over India. The Plan of a notation system of "Sols" drawn to match the

PERCUSSION ENSEMBLE

Indian music had identified several percussion instruments which largely accompanied different forms of musical expressions. The Sociobiological necessity of percussions in music, is a fact established of late, but the ancient Indian musicians had identified and immortalised the necessity of percussions at the rim of folklore and classical overtures. The Indian percussion instruments could be segmented and applied in different demographic and social situations such as folk-lore, temple rituals and indoor classical concerts where each form had its own charm and methodology. For instance, Mridanga, Khanjari, Ghata, Morching (Karnatak) and Pakhwaj, Tabla (Hindustani) are exclusively used in indoor classical concerts, whereas Sammel, Chande, Dolu (Thavi) and Cymbal (Thala) are representative of the folk-lore and temple ritualistic forms. As for the utility, the folklore forms largely remained out of the realm of the classical forms, for they neither had an identifiable shruti nor a definite set-pattern. Nevertheless the folk-lore sound patterns had an organic amalgamation with the culture that had sustained it and therefore, till recently very few attempts were made to synthesise these two forms of percussion instruments. **Till recently, percussions were considered only for supportive role, and only recently it is recognised that percussions have an independent identity of their own, as in Western ensembles.**

This presentation is under a project of "Professional groups for specified performing arts covering rare forms and other traditional forms for music ensembles-orchestrations". This PERCUSSION ENSEMBLE is planned for presentation cum Video taping/audio-taping for preservation and possible analysis for further innovations and development of these thematic expressions. This is an attempt of blending these hitherto different forms of percussion where the charm of folklore is not dispensed at the cost of tone value. For the first time **Gethu Vadya, an ancient stringed percussion instrument is included.** Unlike others Gethu Vadya is, the only stringed percussion instrument, a shruti vadya and a taala vadya. The other instruments used differ in sound, their timbre, texture, and attempt to strike a balance between classical norms and in giving an independent identity to these instruments. The artistes conditioned mainly to classical music are **attempting to look beyond into new rhythmic areas and innovations-adventures.** This earnestness has to match with proper thought and planning and also create an awareness into the potentialities and also limitations of the different instruments.

Future attempts include innovations into electronic instruments and computerised music etc

LAYA VRUSHTI

'Laya Vrushti', which means a shower of rhythm, is the first in a series of Audio Cassettes planned to present exclusively some of the innovative thoughts mentioned earlier. In three parts, Laya Vrushti presents an innovative item LAYA SAMMILAN, followed by a classical rendition, MRIDANGAM SYMPHONY, and the conventional percussion round with a blend of different Instruments named PERCUSSION ENSEMBLE.

Laya Vrushti attempts to reveal the potentialities of the related instruments and stimulate exploration of new dimensions in music. The interesting feature of this presentation is the individual contribution made by each member to produce an overall enjoyable performance. The variety in the items presented and the innovations attempted establish a **step towards the identification of the independent personality of each instrument.** This was released by "Sangeetha" Master recording Co. Madras.

LAYA VINYASA

Percussion Ensemble produced under the Scheme of Professional Groups in the year 1999-2000 is an experimental and innovative recital with eight instruments. In addition to the conventional Karnatak percussions Mridanga, Khanjari, Ghata, Morching and Konagolu, Hindustani Percussion Pakhwaj, Open-air instrument Dolu and Rhythm Pad are used to highlight the infrequent eleven - counts time gait and Khanda Chapu. Cassette released in 2000.

"PALANI SUBRAMANYA PILLAI AWARD" is donated by Sudha Rao and Dr. A.H. Rama Rao of Ramasudha Charities from 1994 and the title **"LAYA KALAA NIPUNA"** is being conferred. Khanjari Kalaa Shiromani H.P. Ramachar has been donating for the **H. PUTTACHAR MEMORIAL AWARD** to be presented to a deserving talented artist in the mid-age group carrying the title **"LAYA KALAA PRATHIBHA MANI"**.

Since the inception of the Centre, despite several financial constraints, the Centre has managed to bring out several publications.

Dr. Sreedevi and Dr. H.K. Chandrasekhar of USA, have created an endowment to organise the HCK Bhatta memorial Programmes, some of which have already been released as monographs. The Centre has conducted several Lecture-Demonstrations, Study Circles and Seminars on topics related to Laya, Thaala and Percussive Arts, by acknowledged scholars and outstanding exponents. These have been received well by the erudite and the laymen alike. Several concerts are also being organised to supplement these activities. The Centre has undertaken several projects and the **SEMINARS** on **TALA VADYAS** participated by artists from several States have been acclaimed a unique success. Our Quarterly Newsletter **"PERCUSSIVE ART"** is a medium through which our activities are published. **Documenting the services of eminent artistes** has been taken up and some artistes have already been covered. Ramasudha Charities have been sponsoring this item.

The maintenance grant of the Govt. of Karnataka has infused a confidence in us to enlarge the academic contents of our activities and we have successfully conducted Study Circles, Seminars, Lecture Demonstrations etc. Govt. of India, Sangeet Natak Akademi, New Delhi have been very kind in assisting the Centre with their grants. The State Govt. have supported with their grants. We are deeply obliged to all these bodies. Our sponsors and advertisers have kept our spirits flying and have supported our efforts very nobly. We express our thanks to them all. Dr. Raja Ramanna is our Patron-in-Chief. Our thanks to M.R. Doraiswamy Iyengar, Chairman, Reception Committee for his whole hearted support. V. Krishnan, our Patron has been our perennial support in augmenting our finances. We have the guidance of our President Justice Nittoor Sreenivasa Rau in all our activities. Members of our various committees extend support in all our endeavours. Advertisers, Donors and Sponsors have been extending their co-operation. With the support of these connoisseurs, we hope to do better. We convey our gratitude to all our previous office-bearers for their invaluable help and support. We seek the continued patronage of all our benefactors in our future endeavours in a like manner to enable further contributing our mite in future years as well.

We thank all those who have directly and indirectly been associated with us and have helped us in our efforts in the cause of promotion of Percussive Arts.

Bangalore K. Venkataram
Executive Director

varam and the Chitta Swaras of "Gam Ganapathe" for percussionists in an ensemble is worth emulating. While the individuality of each artist will appear curtailed, when several such Thaalaavadyaas are played in tandem together, such an artistic restriction is very welcome to present a uniform planned Rhythmic structure to match the melodic patterns of the presentation. The ensemble included Vocals, Mridangas, Ghata, Khanjan, Konagolu and Rhythm Pad.

I wish the attempt all success and congratulate all the participants and especially, Shivu, the guide. The Art Centre has achieved one more, out of its several goals.

With best wishes,

Yours Sincerely,

M. R. DORASWAMY

2 Prof. & Head of Dept. of Music, Madras University,

I was struck by your proposed attempt to establish a "Harmony with melodic and rhythmic structures in Percussion Ensemble". It is a very good venture. I have always felt bad about the very informal and ad-hoc way of presenting songs in a concert with the laya-vadya performers not quite determined about how they are going to accompany. In most cases what is going to be played is the outcome of an on-the-spot decision or something impulsive, which many would describe as being spontaneous and inspired. Only a very senior and experienced vidwan or a prodigy is able to come up with a great performance rendered spontaneously. In greater number of occasions it is cacophony than symphony. Since concert presentation with active participation by laya-vadya-s has come to stay (unlike as in Hindustani where in the Khayala and instrumental tradition, the tabla is giving only theka of the tala during melodic structuring, and as in the case of Narayanasami Appa we hear about his having played only sarvalaghu on the mridangam irrespective of the gabor rhythmic pattern of the melodic structure), your attempt is really laudable. I am sure a day will come when our vaggeyakara-s, like Beethoven and Mozart, will be able write the notation of their songs for all the parts, melodic and rhythmic in a manner they conceive of their presentation in a concert.

Dr. N. RAMANATHAN

These programmes were presented before invited audiences at different cities & venues in 2000-2001

(1) 30.05.00 at JSS Campus in the 19th Annual Thaalaavaadyothsav (2) 24.09.00 at Samaja Seva, Jayanagar, Bangalore (3) 17.12.00 at Mysore, Sumukha Ganapathi (4) 04.03.01 at Mumbai. All India Conference on Taala & Laya. Fine Arts Society, Chembur (5) 19.03.01 at Banquet Hall, Vidhana Soudha for NAAC (National Assessment and Accreditation Council) (6) **20.04.01 Presentation at Yavanika, ICCR**

PARTICIPANTS :

Vidushi V. Kalavathy Avadhoot - Vocal, Vidushi H. Geetha - Vocal, Vidwan V. Krishna - Mridanga, Vidwan G. Guruprasanna - Khanjan (Kanjira), Vidwan Anoor Ananthakrishna Sharma - Dolu (Thavil) and Direction, Vidwan B. S. Arun Kumar - Drums and Rhythm Pad, Vidwan B. C. Manjunath - Konagolu (Konnakkol- Oral Mnemonics), Vidwan Udayaraj Karpurkar - Tabla

ITEMS : at presentation

1. **Navaraagamalika Varna** - Aadi.
2. **Hamsadhwani - Gam Ganapathe**, Muthaiah Bhagavathar - Adi Thirsa Nade. Special Chittaswara for anupallavi & charanam with special kalpitha swaras with 'sollukattoos' interspersed and a final korvai ending as a 'porutham'.
3. **Pallavi** - A sahitya (text) set to raga Bharavi, in Misra Jaathi Thripata Tala, - 2 kalai, chaturasra nade, with 4 $\frac{1}{2}$ Eduppu (9 Aksharas in Vilamba Kaala), rendered in different speeds with Neraval (Sahitya Vinayasa) and Swaraprasthara (Kalapana Swara). The Kalapana Swara patterns are specially woven. This is followed by a Laya Vinyasa of the Rhythm instruments and ends with a mukthaaeye.
4. **Enna Thavam Sadenai - Kaapi - Aadi - Papanasam Sivan.**
5. **Thillaana** in Kadanakuthohala in Aadi - TVG.

ABOUT THE ART CENTRE AND PUBLICATIONS

".....I appreciate the excellent work done in the field of Taala - by you. I am proud to have friends like you and it is my earnest desire that you may succeed in all the ventures that you undertake in the field of music." ...

Pandit Nikhil Ghosh, Bombay

".... The Percussive Arts Centre, Bangalore, under the able direction of Sri Bangalore K Venkataram deserves all compliments, for having undertaken to print and publish Taala Sangraha. I am sure that this will be a **very valuable contribution** to the field of music....."

Padmabhushan Dr. V. Doraswamy Iyengar

".....The Percussive Arts Centre formed some years back to make people better informed about this area of music. This Centre through a series of programmes including papers, demonstrations etc has highlighted the manifold aspects of Tala and Laya as to inform even lay people. Some of them have been published in the form of monographs. But the major event is Annual Taalavaadyotsava where emphasis is on Thala and Laya. Perhaps, this is **the only such Festival held in the country.....**"

Justice E.S. Venkataramiah

"..... As I see from Delhi "This conference has a significance and a validity beyond what has been discussed" here. I can say so with some authority as I am here, presently chairing a Committee in UNESCO which is having very "knowledgeable" discussions on cultural dimensions of development. It would also be appropriate to me that **"the establishment of the Percussive Arts Centre itself has been an important event."** The development of the Centre within a short time to the present status, we owe to Venkataram. Bangalore and Venkataram have become inseparable. "Institutions like the Percussive Arts Centre, Seminars and conferences such as of today, I am sure contribute a great deal towards these objectives.

J. Veeraghavan, Delhi

"....I am happy that the Percussive Art Centre of Bangalore has come forward to undertake Publishing this work (Taala Sangraha, a compendium of Taalas in Karnatak music). I welcome and appreciate their gesture. **It is noticed that the Percussive Art Centre has been striving to enlighten the general public on the proper appreciation of the art of laya and highlight the contribution of Layavadyakaras.** I wish well in their **sincere efforts to promote the interest in laya**"

Padma Vibhushan Dr. M. Balamurali Krishna

"..... To my knowledge, there does not appear to be any periodical exclusively devoted to these (persuance of the cause of promotion of Laya and Thaala) aspects of music and your venture will go a long way in bridging this gap and in giving emphasis to the Laya and Thala which are so essential in perception, preservation and propagation of music....."

H. Kamalanath, President, Bangalore Gayana Samaja

"...We have every reason to be proud of this Centre, and to me it is a matter of deep appreciation to associate myself with the centre.." ".... The Percussive Arts Centre has been doing Yeomen services in the promotion and dissemination of greater awareness and the knowledge of various aspects of percussive arts and instruments among musicians, scholars and rasikas alike.

Valedictory address of Taalavaadya Seminar - 1

.. The Percussive Art Centre is striving hard to promote the interests of Percussive arts and to highlight the role of rhythm and taala in our music

Key Note address for the Taalavaadya Seminar No. 2

Sangeetha Kalanidhi R.K. Srikantan

"..... The object of the Percussive Art Centre is to highlight these distinct characters and the fascinating world opened up by these instruments and make the people really conscious of the vast potentialities of these instruments and the beauty they reveal. Through numerous programmes, the Centre has highlighted interesting features and land marks of this fascinating rhythmic world during these past several years.. " **".... even the range and quantum of the present collections itself is an achievement which is certainly a valuable contribution in the realm of rhythm in Indian music."** Seminars where different Talavadyas are taken up as the main subjects, is a grey area not only to music enthusiasts but also musicians themselves. The instruments are studied from different angles like the Historical, Technical, Scientific, Aesthetic etc. . . These seminars, not only enlighten the public but also enrich knowledge available about these instruments and this leads to further improvements.

Preface to proceedings of Talavaadya Seminar - 2.

Sangeetha Kalarathna B.V.K. Sastry

" ... Quarterly Newsletter of the Percussive Arts Centre. is really good and fine that such a newsletter comes out from Percussive Arts Centre, Bangalore

Padmasree Umayalpuram K. Sivaraman

"... Sri Bangalore K. Venkataram, our popular percussionist and the Director of the Percussive Arts Centre, deserves compliments for his persuasive encouragement to Sri Sundaram to work out this unique volume (Taala Sangraha), for publication by the Percussive Art Centre. **The Centre, although still in its tender years, has already done well in the cause of Percussive art and its research.** My best wishes to the Art Centre, with fond hope that its progress would be better and higher still with march of time..."

Ganakala Bhushana A. Subba Rao

"... All in all, Taalavaadyothesav was a very useful festival, one which has made the need and presence of an institution devoted to "Talavadya" felt emphatically. There is no doubt that it has attracted the attention of fresh blood which should augur well both for our classical music and the Centre in particular, which means the purpose of the festival has been served . . ." The musical tree in India has two basic divisions Roaga and Taala, while raaga governs its melodic element, taala helps to maintain the balance... Yet taala has not received as much attention on the academic level. It is to fill this lacunae that the Percussive Arts Centre was founded. In a short span, the **Centre which is only one of its kind in the country**, has done pioneering work in creating awareness on the various-aspects of the system as also the characteristics of the different percussion instruments or Taalavaadyas

Preface to proceedings of Talavaadya Seminar - 1.

Karnataka Kalaathilaka S.N. Chandrasekhar

"... Percussive Arts Centre who have been organising planned programmes to highlight the role of laya in music have been doing remarkable service in this direction and I wish the centre an unprecedented success in their efforts..."

... I hereby record my deep sense of appreciation of your venture of promoting the cause of performing arts and artists

**Dr. K.N. Bhowmick, Prof. Dept of Applied Mathematics,
Institute of Technology, B.H.U, Varanasi**

The cause you are trying to promote is admirable. I have the greatest regard for the art of rhythm . Yours is the **only institution of its kind in the country**; at best there is no parallel of it in North India.

Prof. S.K. Saxena, Roopnagar, Delhi - 7

Services rendered by the Percussive Arts Centre, to the fulfilment of the percussive arts of India is **unparalleled in India**. During these years the Centre has placed the Meastros of the Mridangam in equal status with the Vocalist, honoured their art and dedication with awards and public acclaim. Along with the practice of the art, the Science of the art and the synthesiser of laya and tala have been the topics of Lec-dems, helping deeper understanding and appreciation of this art. The Centre remains very active through the year, - as one can see from the number of programmes organised in a year. It covers a wide span of artistic and education oriented events

Prof. R.C. Mehta
Indian Musicological Society, Baroda

Your Centre for percussion arts has been doing yeoman service to the appreciation of music for several years. It is clear from the dedication of hard working people like you in Bangalore that the Centre is recognized as a premier institution for tala vadya.

The **list of publications** from the Centre and the galaxy of worthy awardees who have been recognized by the Centre are **very impressive indeed**

A. Madhav, Pittsburgh, USA

I observed that the whole team of PAC is fully devoted for up-keep of Indian Percussive art with disciplined zeal, positive spirit, modesty and creative mind to the best of my knowledge PAC, Bangalore is the *only institution* to think and work in support of Percussive arts and Percussionists of Indian music....

Pandit L.D. Dixit
Former Director of Programmes (Music)
Directorate General, All India Radio, New Delhi

K. Venkataram through the PAC has been doing a great contribution to the understanding and propagation of the Percussive Arts, Instruments, and concepts relating to tala and laya. I am all admiration for the activities of the centre and am only too happy to associate myself with its academic projects.

Preface to publication "Essays on Tala and Laya"

Prof. Dr. N. Ramanathan
Head, Dept of Music, University of Madras

... I am astounded at your energy and drive. Your day appears to have 48 hours. By concentrating on one subject viz. Percussion, you have placed it on the musical map of the world. To my knowledge there is no institution like the Percussive Arts Centre anywhere in the world, not a periodical exclusively devoted to percussion. You have beaten hollow Buddy Rich, the American 'percussion king' who collected 400 different kinds of drum from all over the world.

Sangita Kala Acharya T.S. Parthasarathy,
Fellow - Sangeet Natak Akademi, Emeritus Fellow - Dept. of Culture - Govt of India

ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ) ಬೆಂಗಳೂರು, ಇಂಡಿಯಾ
PERCUSSIVE ARTS CENTRE (R) Bangalore, India

“ಪರ್ಫಿಸ್ಟಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)” “ತಾಳವಾದ್ಯ ಕಲಾಕೇಂದ್ರ (ರಿ)” ಸಂಸ್ಥೆಯು ಜನಸಾಮಾನ್ಯರಲ್ಲಿ ತಾಳ - ಲಯಗಳ ಬಗ್ಗೆ ಹೆಚ್ಚು ಪರಿಚಿತ ನೀಡಿ ಈ ಬಗ್ಗೆ ಸಾಕಷ್ಟು ಪರಿಚಯ ಒದಗಿಸುತ್ತಿರುವ ಒಂದು ಕಲಾಕೇಂದ್ರ.

ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಅವಶ್ಯಕತೆ ಪ್ರಾಮುಖ್ಯತೆಗಳ ಬಗ್ಗೆ ತಿಳುವಳಿಕೆ ನೀಡಿ ಈ ವಾದ್ಯಗಳಿಗೆ ಸೂಕ್ತ ಪ್ರಚಾರ ಸಿಗಲು ಪ್ರಯತ್ನಿಸುತ್ತಿದೆ. ತಾಳವಾದ್ಯದ ನೆರವಿಲ್ಲದ ಸಂಗೀತ ಶೋಕ ಸಂಗೀತ (Mourning Music) ವಾಗುತ್ತದೆಂಬುದನ್ನು ಎಲ್ಲರೂ ಬಲ್ಲವರಾದರೂ, ಈ ವಾದ್ಯಗಳ ಬಗ್ಗೆ ಈ ಕಲಾವಿದರಿಗೆ ಸಿಗುತ್ತಿರುವ ಮಾನ್ಯತೆ, ಪೂರೈಕೆ, ಉತ್ತೇಜನಗಳು ಸಾಲದು. ನಮ್ಮ ಕಲಾಕೇಂದ್ರ ಈ ಬಗ್ಗೆ ಸೂಕ್ತ ಕ್ರಮಗಳನ್ನು ತೆಗೆದುಕೊಂಡು ಈ ಕಲೆಗಳ ಪುರೋಭಿವೃದ್ಧಿಗೆ, ಈ ಕಲಾವಿದರ ಗೌರವ ರಕ್ಷಣೆಗೆ ಕೆಲಸ ಮಾಡುತ್ತಿದೆ.

ಪ್ರತಿ ತಿಂಗಳೂ, ಇಡೀ ವರ್ಷ, ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ಹಾಳಲಯಗಳಿಗೆ ಸಂಬಂಧಿಸಿದ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳು, ಸೋದಾಹರಣಾ ಭಾಷಣಗಳು, ವಿಚಾರ ಸಂಕರಣ, ವಿಶೇಷ ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ಉಪನ್ಯಾಸಗಳನ್ನೇರ್ಪಡಿಸುತ್ತಿದೆ. ಸಭಾಂಗಣ ಬಾಡಿಗೆ, ವಾಹನ ಸೌಕರ್ಯ ಮುಂತಾದ ವಿಚಾರಗಳಿದ್ದಾಗ್ಯೂ ಈ ಎಲ್ಲ ಕಾರ್ಯಕ್ರಮಗಳೂ ಸಾರ್ವಜನಿಕರಲ್ಲಿ ರಂಗ ಉಚಿತ ಪ್ರವೇಶ ಎಂಬುದು ಗಮನಿಸಬೇಕಾದ ವಿಷಯ.

ಅಪೂರ್ವ ವರ್ಣಗಳು, ಕನಕದಾಸರ ಕೃತಿಗಳು, ವಾದಿರಾಜರ ಕೃತಿಗಳು - ಇತ್ಯಾದಿಗಳ ಅಧ್ಯಯನ ಗೋಷ್ಠಿಗಳು ನಡೆದು ಅನೇಕ ವಿದ್ವಾಂಸ ವಿದುಷಿಯರು, ಸಂಗೀತ ವಿದ್ವಾಂಸಿಗಳೂ, ಅಭಿಮಾನಿಗಳೂ ಇವುಗಳ ಪ್ರಯೋಜನ ಪಡೆದಿದ್ದಾರೆ. ವಾರ್ಷಿಕ ತಾಳವಾದ್ಯೋತ್ಸವಗಳ ನ್ನೇರ್ಪಡಿಸಿ ಲಯ ವಿಭಾಗದ ಬಗ್ಗೆ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲದೆ, ತಾಳ-ಲಯ ವಿದ್ವಾಂಸರಿಗೆ ಪ್ರಶಸ್ತಿ ನೀಡಿ ಗೌರವಿಸುತ್ತಿದೆ. ಪ್ರತಿಭಾ ಅನ್ವೇಷಣೆ (Talent Search) ಮತ್ತು ಪ್ರತಿಭಾ ಪೋಷಣೆ (Talent Promotion) ಗಳ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಹಮ್ಮಿಕೊಂಡಿದೆ. ಅಂತರ ರಾಜ್ಯ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತ ಕಲಾವಿದರ ವಿನಿಮಯ ಯೋಜನೆಯಲ್ಲಿ ರಾಜ್ಯದ ಕಲಾವಿದರಿಗೆ ನೆರೆ ರಾಜ್ಯಗಳಲ್ಲಿ ಪ್ರತಿಭಾ ಪ್ರದರ್ಶನದ ವಿಶೇಷ ಕಾರ್ಯಕ್ರಮಗಳನ್ನೂ ಕೈಗೊಂಡಿದೆ.

ಎಲ್ಲಕ್ಕಿಂತ ಮಿಗಿಲಾಗಿ ತಾಳಲಯಗಳ ಬಗ್ಗೆ ಅಖಿಲ ಭಾರತ ಲಯವಿದ್ವಾಂಸರುಗಳಿಂದ ವಿಶೇಷ ವಿದ್ವತ್ ಪಾಂಡಿತ್ಯ (Academic Technical) ವಿದ್ವಾಂಸಗಳ ಬಗ್ಗೆ ಭಾಷಣಗಳನ್ನೇರ್ಪಡಿಸಿ ಅವುಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ. ಈ ರೀತಿಯ ತಾಳ-ಲಯಗಳ ಪ್ರಕಟನೆಗಳು ರಾಷ್ಟ್ರದಲ್ಲೇ ಮೊದಲು. ಈ ರೀತಿಯ ವಿಶೇಷ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಿರುವ ಸಂಸ್ಥೆ ಇಡೀ ರಾಷ್ಟ್ರದಲ್ಲೇ ಇದೊಂದೇ ಎಂಬುದು ಅನೇಕ ತಜ್ಞರ ಅಭಿಪ್ರಾಯ.

ಉದಾ:- ಕನ್ನಡ ಸಾಹಿತ್ಯದಲ್ಲಿ ತಾಳವಾದ್ಯಗಳ ಉಲ್ಲೇಖ, ಛಂದಸ್ಸಿನಲ್ಲಿ ತಾಳ ಲಯಗಳು, Psychology of Laya, ತಾಳ ಸಂಗ್ರಹ ಇತ್ಯಾದಿ.

ಅನೇಕ ಅಪರೂಪ ತಾಳವಾದ್ಯಗಳನ್ನೂ ಪ್ರದರ್ಶಿಸಿ ಮೊದಲ ಬಾರಿ ಪ್ರಚಾರ ನೀಡಿದೆ. ಚಂಡೆ, ಸಮ್ಮೇಳ ಪಂಚವಾದ್ಯ, ತಾಳ, ಚೌಡಿಕೆ ಮುಂತಾದ ಜನಪದ ತಾಳವಾದ್ಯಗಳು, ಗತ್ತುವಾದ್ಯದಂತಹಾ ಪ್ರಾಚೀನ ತಂತಿ ತಾಳವಾದ್ಯ, ಅನೇಕ “ಲಯವಿನ್ಯಾಸ್” ಕಾರ್ಯಕ್ರಮಗಳು, ಇವೆಲ್ಲಾ ಈ ಕೇಂದ್ರದ ಸಾಧನೆಗಳಲ್ಲಿ ಹಲವು. ಭಾರತದ ಇತರ ಭಾಗಗಳ ಹಾಳಲಯಗಳು - ರಾಜಸ್ಥಾನದ ವಾದ್ಯಗಳು, ಮಣೀಪುರಿ ಹಾಳಗಳು ಇತ್ಯಾದಿಗಳು ಮೊದಲ ಬಾರಿಗೆ ನಮ್ಮಲ್ಲಿ ನಡೆದಿವೆ. “ಲಯ ವೈಷ್ಣವ”, ಧ್ವನಿಯುಂಟು ಕೇಂದ್ರದ ಲಯ ವಾದ್ಯ ವೃಂದದ (Percussion Ensemble of Percussive Art Centre) ವಿಶೇಷ ಕೊಡುಗೆ. “ಲಯವಿನ್ಯಾಸ್” ಧ್ವನಿಯುಂಟು ಪ್ರೌಢ ಕಲಾವಿದರ ಕೊಡುಗೆ. ಇತ್ತೀಚೆಗೆ ಈ ಲಯ ವಾದ್ಯ ವೃಂದದ ಹಲವಾರು ವಿಶಿಷ್ಟ ವೈವಿಧ್ಯಪೂರ್ಣ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಂಡು ಮೆಚ್ಚುಗೆ ಪಡೆದಿದೆ.

ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ. ಮೈಸೂರು

ಮೈಸೂರು ಜಿಲ್ಲೆಯ ಅಹಿಹಾಸ ಪ್ರಸಿದ್ಧವಾದ ಶ್ರೀ ಸುತ್ತೂರು ಮಠವು ಸಾವಿರ ವರ್ಷಗಳಿಂದ ಭಕ್ತರ ಉದ್ಧಾರಕ್ಕಾಗಿ ನಾನಾಧರ್ಮಿಗಳಿಗೆ ಸೇವೆ ಸಲ್ಲಿಸುತ್ತಾ ಬಂದಿರುವ ಸಂಸ್ಥೆ. ಶ್ರೀಮಠದ ಜಗದ್ಗುರುಗಳಲ್ಲಿ ಕೆಲವರು ಸ್ವತಃ ವಿದ್ವಾಂಸರಾಗಿದ್ದು ಕಾವ್ಯಗಳನ್ನು ವಚನಗಳನ್ನು ರಚಿಸಿ ಪ್ರಖ್ಯಾತರಾಗಿದ್ದಾರೆ. ಶ್ರೀಮಠವು ಮೊದಲಿನಿಂದಲೂ ವಿದ್ಯಾದಾನ, ಅನ್ನದಾನಗಳಷ್ಟೇ ಅಲ್ಲದೇ ಕಲೆ, ಸಾಹಿತ್ಯ, ಸಂಗೀತ, ಸಂಸ್ಕೃತಿಗಳಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಾ ಬಂದಿದೆ.

ಶ್ರೀಮಠದ 23ನೇ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀಮನ್ ಮಹಾರಾಜ ರಾಜಗುರುತಿಲಕ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ನಾಡಿಗೆ ನಾನಾ ಮುಖರಾದ ಸೇವೆಸಲ್ಲಿಸಿದ ಮಹಾನುಭಾವರು. ಸ್ವತಃ ಕಲಾಭಿಮಾನಿಗಳೂ, ಸಂಸ್ಕೃತಸಾಹಿತ್ಯದಲ್ಲಿ ವಿದ್ವತ್ ಪಡೆದವರೂ ಆದ ಜಗದ್ಗುರುಗಳವರು ವಿದ್ಯಾರ್ಥಿ ನಿಲಯಗಳನ್ನೂ, ನೂರಾರೂ ವಿದ್ಯಾ ಸಂಸ್ಥೆಗಳನ್ನು ಸ್ಥಾಪಿಸಿದ್ದೇ ಅಲ್ಲದೆ, ತಾವೇ ವಿದ್ಯಾರ್ಥಿಜೀವನದಲ್ಲಿ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕೆ ಪ್ರಯತ್ನಿಸಿದ್ದರು. ಸಂಗೀತರತ್ನ ಟಿ.ಚೌಡಯ್ಯ, ಗಾನವಿಹಾರದ ಡಾ|| ದೇವೇಂದ್ರಪ್ಪ, ಆಸ್ಥಾನವಿದ್ವಾನ್ ಎ.ಎಸ್. ಶಿವರುದ್ರಪ್ಪ, ಎಸ್.ಎನ್. ಮರಿಯಪ್ಪ, ಶಿವಣ್ಣ ಮುಂತಾದವರ ನಿಕಟಸಂಪರ್ಕವಿದ್ದು ಅನೇಕ ವಿದ್ಯಾರ್ಥಿಗಳಿಗೆ ಸಂಗೀತಾಭ್ಯಾಸಕ್ಕಾಗಿ ಆಶ್ರಯವೇಡಿ ಪ್ರೋತ್ಸಾಹಿಸಿದ್ದರು. ಪೌಡತಾಲೆಗಳಲ್ಲಿ ಸಂಗೀತ ಶಿಕ್ಷಣ ವ್ಯವಸ್ಥೆಯನ್ನೂ ಮಾಡಿದ್ದರು.

ಒಂದು ಕಾಲಕ್ಕೆ ಮೈಸೂರಿನಲ್ಲಿ ರಾಜಮನೆತನದವರು ಸಂಗೀತದ ಕಲೆಗೆ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದರು. ಸ್ವಾತಂತ್ರ್ಯಾನಂತರ ರಾಜರಆಳ್ವಿಕೆ ಕೊನೆಗೊಂಡಮೇಲೆ ಸಂಗೀತಾಭಿಮಾನಿಗಳು ತಾವೇ ಸಂಸ್ಥೆಗಳನ್ನು ರಚಿಸಿಕೊಂಡು ಕಲೆಯನ್ನು ಬೆಳೆಸಲು ಶ್ರಮಿಸುತ್ತಿರುವುದನ್ನು ಗಮನಿಸಿದ ಜಗದ್ಗುರುಗಳವರು ಸಂಗೀತಾಕ್ಷರ ಸಹಕಾರದಿಂದ ಜಗದ್ಗುರು ಶ್ರೀ ಶಿವರಾತ್ರಿರಾಜ ಸಂಗೀತ ಸಭೆಯನ್ನು ಸ್ಥಾಪಿಸಲು ಸಂಕಲ್ಪಿಸಿದರು. ಅದರಂತೆ 21.2.1983ರಲ್ಲಿ ಮೈಸೂರು ಜಿಲ್ಲಾ ರಿಜಿಸ್ಟ್ರಾರ್ ರವರ ಕಛೇರಿಯಲ್ಲಿ 187/82-83ರ ಸಂಖ್ಯೆಯಲ್ಲಿ ಸಭೆಯನ್ನು ನೋಂದಾಯಿಸಲಾಯಿತು.

ದಿನಾಂಕ 13.6.1983ರಂದು ಜಿ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ ಯನ್ನು ಪೂಜ್ಯ ಜಗದ್ಗುರು ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಜೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ಉದ್ಘಾಟಿಸಿದರು. ಹಿರಿಯ ಸಂಗೀತ ವಿದ್ವಾನ್ ಡಾ|| ಬಿ. ದೇವೇಂದ್ರಪ್ಪ ನವರು ಮುಖ್ಯ ಅತಿಥಿಗಳಾಗಿ ಆಗಮಿಸಿ ಸಭೆಯ ಆಗತ್ಯವನ್ನು ಮುಕ್ತಕಂಠದಿಂದ ಪ್ರಶಂಸಿ ಉದ್ಘಾಟನಾ ಸಂಗೀತ ಕಛೇರಿಯನ್ನು ನಡೆಸಿಕೊಟ್ಟರು. ಅಂದಿನಿಂದ ಇಂದಿನವರೆಗೂ ತಪ್ಪದೆ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಿಕೊಂಡು ಬಂದಿರುವ ಈ ಸಭೆಯ ವೇದಿಕೆಯಲ್ಲಿ ಸ್ಥಳೀಯ ಕಲಾವಿದರಿಗೂ, ಪರಸ್ಥಳದ ಖ್ಯಾತವಿದ್ವಾಂಸರಿಗೂ ಪ್ರೋತ್ಸಾಹ ನೀಡಿ ಸಂಗೀತಾಭಿಮಾನಿಗಳಿಗೆ ತನ್ನದೇ ಆದ ವಿಶಿಷ್ಟ ರೀತಿಯಲ್ಲಿ ಉಚಿತವಾಗಿ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನೀಡುತ್ತಾ ಬಂದಿದೆ. ರಾಷ್ಟ್ರೀಯ ಮತ್ತು ಅಂತರರಾಷ್ಟ್ರೀಯ ಖ್ಯಾತಿಯ ವಿದ್ವಾಂಸರುಗಳು, ವಿದ್ವಾಂಸರುರಾದ ಟಿ.ವಿ.ಶಂಕರನಾರಾಯಣ್, ಬಾಂಬೆ ಸಹೋದರಿಯರು, ಟ್ರಬೊರ್ ವಿ.ರಾಮಚಂದ್ರನ್, ಚಟ್ಟಿಬಾಬು, ಡಾ|| ಎಸ್. ಬಾಲಚಂದರ್, ಎನ್.ರಮಣ್ಣ, ಪಾಲಘಾಟ್ ಕೆ.ವಿ.ನಾರಾಯಣಸ್ವಾಮಿ, ಕೆ.ಎಸ್.ಗೋಪಾಲ ಕೃಷ್ಣನ್, ಸಿಕ್ರಿಲ್ ಸಹೋದರಿಯರು, ಮ್ಯಾಂಡೊಲಿನ್ ಯು.ಶ್ರೀನಿವಾಸ್, ರವಿಕಿರಣ್, ಎಂ. ಚಂದ್ರಶೇಖರನ್, ಡಾ|| ಎಂ.ಎಲ್.ವಸಂತಕುಮಾರಿ, ಒ.ಎಸ್. ತ್ಯಾಗರಾಜನ್, ವೀಣಯವಿವ, ಹೈದ್ರಾಬಾದ್ ಸಹೋದರರು, ಡಾ|| ದೇವೇಂದ್ರಪ್ಪನವರು, ಟಿ.ಎನ್. ಶೇಷಗೋಪಾಲನ್, ತಿಟ್ಟ ಕೃಷ್ಣಅಯ್ಯಂಗಾರ್ ಡಾ|| ವಿ.ದೊರೆಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್, ಕಲ್ಯಾಣರಾಮನ್, ಎಲ್.ಸುಬ್ರಹ್ಮಣ್ಯಂ, ಮೈಸೂರು ಎಂ.ನಾಗರಾಜ್, ಡಾ|| ಎಂ.ಮಂಜುನಾಥ್, ವಿದ್ಯಾಭೂಷಣರು, ಬಾಲಾಜಿ ಶಂಕರ್, ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್, ಎಂ.ಎಸ್. ಶೀಲ, ನಾಗವಳ್ಳಿ ನಾಗರಾಜ್, ಸುಕನ್ಯಾ ಪ್ರಭಾಕರ್, ವೆಂಕಟೇಶ ಕುಮಾರ್, ಸೋಮನಾಥ ಮಡೂರ್, ಮುಂತಾದವರನ್ನು ಸಭೆಗೆ ಕರೆಸಿ ಅವರ ಕಲಾಸೇವೆಯಿಂದ ಕಲಾಭಿಮಾನಿಗಳನ್ನು ತಣಿಸಿದೆ.

ಸಂಗೀತ ಸಭೆಯು ಆಶ್ರಯದಲ್ಲಿ ಹಲವು ವಿಶಿಷ್ಟ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿದ್ದು ಪ್ರತಿವರ್ಷವೂ ಸಂಗೀತ ತ್ರಿಮೂರ್ತಿಗಳ ಆರಾಧನ ಮಹೋತ್ಸವ, ಪುರಂದರ ತ್ಯಾಗರಾಜರ ಸಂಗೀತೋತ್ಸವ, ನಿಜಗುಣರು, ಕನಕದಾಸರು ಇತ್ಯಾದಿ ಮಹಾನುಭಾವರ ಸಂಸ್ಕರಣೋತ್ಸವಗಳನ್ನು ವ್ಯವಸ್ಥೆ ಮಾಡುವುದೇ ಅಲ್ಲದೇ ಪ್ರತಿವರ್ಷದ ವಾರ್ಷಿಕೋತ್ಸವದ ಸಂದರ್ಭದಲ್ಲಿ ಕೂಸೂರಿನ ಶ್ರೀ ಬಿ.ವಿ.ಚಂದ್ರಶೇಖರ್‌ರವರು ಇಟ್ಟಿರುವ ಪುರಮಟ್ಟಿನ ನೆರವಿನಿಂದ ವಚನಗಾಯನ ಸ್ಪರ್ಧೆ ವಿರ್ವಡಾ, ಬಸವಜಯಂತಿ ಕಾರ್ಯಕ್ರಮವನ್ನು ಆದ್ಯೂರಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ.

ಜೆ.ಎಸ್.ಎಸ್.ಸಂಗೀತ ಸಭೆಯ ಸಂಸ್ಥಾಪಕ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಣೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು 1986ರ ಡಿಸೆಂಬರ್ 6ರಂದು ಲಿಂಗೈಕ್ಯರಾದ ಮೇಲೆ, ಈಗಿನ ಜಗದ್ಗುರುಗಳಾದ ಶ್ರೀ ಶ್ರೀ ಶಿವರಾತ್ರಿ ದೇಶಿಕೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರು ಸಭೆಯ ಗೌರವಾಧ್ಯಕ್ಷರಾಗಿ ಸಭೆಯ ಕಾರ್ಯ ಚಟುವಟಿಕೆಗಳಿಗೆ ಹೆಚ್ಚಿನ ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿದ್ದಾರೆ. 1987 ರಿಂದ ಪ್ರತಿವರ್ಷ ಡಿಸೆಂಬರ್‌ನಲ್ಲಿ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಣೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತೋತ್ಸವವನ್ನು ಏರ್ಪಡಿಸುತ್ತಿದ್ದು 1994ರ ಡಿಸೆಂಬರ್‌ನಿಂದ ಡಾ|| ಶ್ರೀ ಶಿವರಾತ್ರಿ ರಾಣೇಂದ್ರ ಮಹಾಸ್ವಾಮಿಗಳವರ ಸಂಸ್ಕರಣ ಸಂಗೀತ ಸಮ್ಮೇಳನವನ್ನು ಯಶಸ್ವಿಯಾಗಿ ನಡೆಸಿಕೊಂಡು ಬರುತ್ತಿದೆ. ಈ ಹಿಂದೆ ಯಾವುದೇ ಸಂಗೀತಸಮ್ಮೇಳನಗಳಲ್ಲಿ ಅಧ್ಯಕ್ಷರಾಗಿಲ್ಲದ ವಿದ್ವಾಂಸರುಗಳಿಗೆ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗುವ ಗೌರವ ನೀಡಿ ಸನ್ಮಾನಿಸಲಾಗುತ್ತಿದೆ. "ಸಂಗೀತ ವಿದ್ಯಾನಿಧಿ" ಬಿರುದನ್ನು ಪ್ರದಾನ ಮಾಡಲಾಗುತ್ತಿದೆ. ಕಳೆದ ಏಳು ವರ್ಷಗಳಲ್ಲಿ ಸರ್ವ ಶ್ರೀ ವಿದ್ಯಾಭೂಷಣ ತೀರ್ಥ ಸ್ವಾಮಿಗಳು, ಶ್ರೀ ಶ್ರೀ ಗಣಪತಿ ಸಚ್ಚಿದಾನಂದ ಸ್ವಾಮಿಗಳು, ವಿದ್ವಾನ್ ಬಳ್ಳಾರಿ ಎಂ.ವೆಂಕಟೇಶಾಚಾರ್ಯ, ಪ್ರೊ|| ಬಿ. ಕೃಷ್ಣೇಶ್, ವಿದ್ವಾನ್ ಎಸ್. ಮಹದೇವಪ್ಪ, ಡಾ|| ಪದ್ಮಾಮೂರ್ತಿ, ಡಾ|| ಗೌರಿ ಕುಪ್ಪಸ್ವಾಮಿಯವರು ಸಂಗೀತ ಸಮ್ಮೇಳನಾಧ್ಯಕ್ಷರಾಗಿ ಕಾರ್ಯ ನಿರ್ವಹಿಸಿರುತ್ತಾರೆ. ಐದು ದಿನಗಳ ಕಾಲ ನಡೆಯುವ ಈ ಉತ್ಸವದಲ್ಲಿ ಬೇಕಾದ ವೇಳೆ ಚರ್ಚಾಗೋಷ್ಠಿ, ಪ್ರಾತ್ಯಕ್ಷಿಕೆ, ವಿಚಾರಸಂಕರಣ ಮತ್ತು ಯುವಪ್ರತಿಭೆಯವರ ಕಛೇರಿಗಳಿದ್ದರೆ, ಸಾಯಂಕಾಲ ಆಶ್ವತ್ಥಮ ಮಟ್ಟದ ಕಛೇರಿಗಳ ವ್ಯವಸ್ಥೆ ಆಗುತ್ತದೆ. ಮೈಸೂರು ನಗರದ ವಿವಿಧ ಭಾಗಗಳಲ್ಲಿ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಗಳನ್ನು ಏರ್ಪಡಿಸುತ್ತಿರುವುದೇ ಅಲ್ಲದೆ, ಅಭಿಮಾನಿಗಳ ಒತ್ತಾಯದ ಮೇರೆಗೆ ನಂಜನಗೂಡಿನಲ್ಲಿ ಒಂದು ಶಾಖೆಯನ್ನು ತೆರೆದು ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ನಡೆಸಲಾಗುತ್ತಿದೆ. ಸಭೆಯ ವತಿಯಿಂದ ಊಟಯಲ್ಲೂ ಸಹ ಒಂದು ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ಹಮ್ಮಿಕೊಳ್ಳಲಾಗಿತ್ತು. ಗ್ರಾಮೀಣ ಪ್ರದೇಶದಲ್ಲೂ ಕರ್ನಾಟಕ ಶಾಸ್ತ್ರೀಯ ಸಂಗೀತದ ಬಗ್ಗೆ ಒಲವು ಮೂಡಿಸಲು ಸುತ್ತೂರಿನಲ್ಲೂ ಕಛೇರಿಗಳನ್ನು ಏರ್ಪಡಿಸಲಾಗಿತ್ತು.

ಈ ಸಭೆಯ ಕಾರ್ಯಕ್ರಮಗಳನ್ನು ಪ್ರೋತ್ಸಾಹಿಸುತ್ತಾ ಬಂದಿರುವ ಜಗದ್ಗುರುಗಳವರಿಗೂ ಶ್ರೀ ಸುತ್ತೂರು ಮಠದ ಅಭಿಮಾನಿಗಳಿಗೂ, ಸಂಗೀತ ವಿದ್ವಾಂಸರುಗಳಿಗೂ ಕಲಾಭಿಮಾನಿಗಳಿಗೂ, ಪ್ರೋತ್ಸಾಹ ನೀಡುತ್ತಿರುವ ಕನ್ನಡ ಮತ್ತು ಸಂಸ್ಕೃತಿ ಇಲಾಖೆಗೂ, ಮಹಾಜನತೆಗೂ ಸಂಗೀತ ಸಭೆ ಅಭಾರಿಯಾಗಿದೆ. ಇನ್ನು ಮುಂದೆಯೂ ಈ ಸಭೆಯು ಎಲ್ಲರ ನೆರವಿನಿಂದ ಕಲಾಪ್ರಪಂಚಕ್ಕೆ ಹೆಚ್ಚಿನ ಸೇವೆಯನ್ನು ಸಲ್ಲಿಸಲು ಶಕ್ತಿ, ಸಾಮರ್ಥ್ಯ, ಸೌಕರ್ಯಗಳನ್ನು ಒದಗಿಸುವಂತೆ ಭಗವಂತನನ್ನು ಪ್ರಾರ್ಥಿಸುತ್ತದೆ.

18 ಮತ್ತು 19ನೆಯ ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವಗಳನ್ನು ತಾಳವಾದ್ಯ ಕಲಾ ಕೇಂದ್ರ (ಪರ್ಕಸ್ಟ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್) ದೊಂದಿಗೆ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಸಲು ಶ್ರೀ ಶ್ರೀ ಗಳ ಸಮ್ಮತಿ ಅನುಗ್ರಹದಿಂದ ಬೆಂಗಳೂರಿನ ಜೆ.ಎಸ್.ಎಸ್. ಮಹಾವಿದ್ಯಾಪೀಠದ ಶಿವರಾತ್ರಿಶೈಲ ಕೇಂದ್ರದಲ್ಲಿ ನಡೆಸಿದ್ದು ಸರ್ವವಿದಿತ. ಶ್ರೀ ಶ್ರೀಗಳ ಪ್ರೋತ್ಸಾಹ ಮತ್ತು ಅನುಗ್ರಹದಿಂದ ಈ ವರ್ಷ 20ನೇಯ ತಾಳವಾದ್ಯ ಮಹೋತ್ಸವವೂ ಇದೇನೀತಿ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ನಡೆಯುತ್ತಿರುವುದು ಗಮನಾರ್ಹ. ಮಹಾ ವಿದ್ಯಾಪೀಠದ ಶಾಖೆಯೊಂದನ್ನು ಬೆಂಗಳೂರಿನಲ್ಲಿ ತೆರೆಯಬೇಕೆಂಬುದು ನಮ್ಮೆಲ್ಲರ ಸಾರ್ವಜನಿಕರ ಅಭಿಪ್ರಾಯ, ಕೋರಿಕೆ; ಇದು ಈಡೇರುವುದೆಂದು ನಂಬಿದ್ದೇವೆ.

REPORT FOR THE PERIOD 2000-2001

Founded in 1981, "Palghat Mani Iyer Memorial Art Centre" to promote the interests of Percussive Arts and highlight the role of Laya in Music, was registered as "Percussive Arts Centre" in August 1995, as a purely non-commercial, non-profit cultural organisation.

Members of the Arts Centre include the Founder Members, and the members of the Reception and other Sub-Committees. Programmes are being organised to emphasise the role of Laya and Thaala in concerts, intended to educate the intelligent listeners on better appreciation of these aspects. The focus of all these activities is the annual **THAALVAADYOTHSAVA** (Percussive Arts Festival cum Conference). **K. PUTTURAO MEMORIAL PALGHAT MANI IYER AWARD** created by Sri K.K. Murthy, President, Academy of Music, Bangalore and **PALANI SUBRAMANYA PILLAI AWARD** donated by Smt Sudha R. Rao & Dr. A.H. Rama Rao of Ramasudha Chantable Trust are the two important contents of this Festival-cum-conference. Veteran Percussionist H.P. Ramachar has been donating for the **H. PUTTACHAR MEMORIAL AWARD** presented to a versatile middle-aged artist in recognition of the merit and provide encouragement to that group of artists. The 19th Annual **THAALVAADYOTHSAVA** was celebrated as birth centenaries of Harmonium Arunachalappa & Tinniam Venkatarama Iyer (Mrudanga). **K. Putturao Memorial Palghat Mani Awar** was presented to Vidwan Prof. Yella Venkateshwara Rao & Amruthur Janaki Ammal Memorial Percussion Competitions and On-the-spot Pallavi competitions prizes were presented with certificates and mementos by G.M. Shrahatti, Director, Doordarshan Kendra, Bangalore. **Palani Subramanya Pillai Award** was presented to Vidwan P.G. Lakshminarayana by Justice M.N. Venkatachalaiah, Former Chief Justice of India, who inaugurated the Thaala Vaadyothsava and released the Souvenir **H. Puttachar Memorial Award** was presented to Vidwan Anoor Anathakrishna Sharma, by Prof. Rooda Narasimha, H.S. Subramanya, Commissioner of Income Tax presided & felicitated the artist. A symposium on the contribution of two great maestros to Karnatak Music had been organised. B.M. Sundaram spoke on the contribution of Harmonium Arunachalappa and Tinniam Venkatarama Iyer. N. Ramachandran, Secretary, Indian Fine Arts Society, Chennai, released a monograph on Harmonium Arunachalappa written by B.M. Sundaram. Several dignitaries participated. Programmes were conducted under the Talent Promotion Scheme and Inter State Cultural Exchange Scheme for Classical Musicians. Monthly programmes including Raga, Thana and Pallavi were held. The **Youth Forum** of the Arts Centre organised several Listening sessions, Study Circles, Krishnothsava and other programmes, including Amruthur Janaki Ammal Memorial Competition for Percussions (donated by M.R. Doraiswamy Iyengar, our Chairman, Reception Committee). On-the-spot Pallavi competitions with Hamsadwani Creations. Details of all these programmes are enclosed.

The Special Projects undertaken this year included (1) **Percussion Ensemble of PAC** Staging and Production of "Harmony between Melodic and Rhythmic patterns for Percussion Ensembles", covering Salary Grant of the Dept. of Culture, Govt. of India. (2) **Talaavadya Seminar - 6 on Folk Drums of Karnataka** under the assistance of Sangeet Natak Akademi, New Delhi.

Video Documentaries of eminent artists have already been on our anvil. Veterans late Thitte Krishna Iyengar, R.K. Srikantan, late Dr. V. Doraiswamy Iyengar, late Anoor S. Ramakrishna and veteran Violin maestro R.R. Keshavamurthy have so far been covered. This scheme is subsidised by Smt. Sudha R. Rao and Dr. A.H. Rama Rao of Ramasudha Chantable trust. The Art Centre has also been publishing the newsletter **PERCUSSIVE ART** quarterly, carrying authentic notations of select compositions and events concerning the Percussive Arts. Sangeet Natak Akademi, New Delhi, Dept. of Culture-Govt. of India, Directorate of Kannada and Culture-Govt. of Karnataka have helped us with their grants in aid. We are particularly indebted to K.C. Ramamurthy, Director, Kannada & Culture & A.R. Chandrasekar Gupta, Secretary Kannada & Culture, Dr. Sridevi & Dr. H.K. Chandrasekar of USA.

have helped with their endowment for the "H.C.K BHATTA MEMORIAL PROGRAMMES", some of which have been brought out as Monographs Endowments instituted so far are Ghatam K.S. Manjunathan Memorial Endt (M. Vishnu), Thailambal G. Krishnaswamy Endt (G.R. Jaya), M.S. Sheela and B.K. Ramaswamy Endt., B.S. Somanath Endt., Meena Nagarajan Memorial Endt. (Dr N Nagarajan & Lakshmi, USA), Rukmini Sreeram Memorial Endt. (Rukmini Chantes), Morching L. Bhumachar Endt. (B Dhruvaraj & B Rajashekar), Nagamma & A Venkobachar memorial Endt. (A.V. Anand), R.K.Srikantan Endt., (for Academic event in Thaalavaadyothsav). Bangalore K. Venkataram Shashtipoorthy, Anoor S Ramakrishna Shashtipoorthy Endt. & C. Narasinga Rao Memorial Endt. (N. Gurudutt & family), are the other Endowments Salem Vijayaraghavacharya Endt. (V. Krishnan), M.Krishnaswamy memorial Endt. (Parvathy Krishnaswamy), are the Endowments for Krishnothsava; Rukmini Chantes and R.K Padmanabha have been donating for a programme in this series. G.R. Ramachandra of Mysore & Vidwan R.K Padmanabha have donated for a programme, while P.S. Seethamma has donated for the G.V Ranganaswamy memorial Endt. M/s Rukmini Charities have voluntarily enhanced their Endt to Rs. 16,000 Vidwan Anoor Ananthakrishna Sharma donated Rs. 10,000 to subsidise for a programme under the Youth Forum for Krishnothsava in memory of his father Ganakalaa Bhushana Anoor Ramakrishna.

We remember the support of Sri U.D.N. Rao, our Patron in chief who had been supporting us in all our activities, associating himself actively in all our endeavours; Smt. Nalini Rao and family have graciously donated Rs. 15,000 for U.D.N. Rao memorial Annual Programme to be organised in the month of May. U.D.N. Rao's sister R.N. Yamuna Devi, (daughter of U.D. Narayana Murthy, retired Sessions Judge and himself a connoisseur and a conservative music critic) and family have also contributed Rs. 5,000 for a memorial endowment. We are grateful to them all. In view of the raise in Hall rentals & increased last cost of programmes, it is proposed to Club some Endt. concerts for these programmes.

Hon'ble Sushma Swaraj, Minister for Information & Broadcasting, Govt of India, has kindly responded to our requests regarding classical Music events in AIR/DD through Prasara Bharathi. We are grateful to her. NCERT have invited suggestions regarding introduction of Music from primary levels and we hope something positive will come out. We have also requested Dr Raja Ramanna, our Patron-in-chief and also Chairman, Task force on Education, Govt. of Karnataka re introduction of Music from Primary levels, filling up vacancies of music teachers etc in Karnataka.

Gokhale Institute of Public Affairs - N.R. Colony, Indian Institute of World Culture - Basavanagudi, Ayyanar College of Music - Jayanagar, Academy of Music - Bangalore, Malleswaram Sangeetha Sabha, Suchitra Kala Kendra - BSK, have all helped us in co-sponsoring our programmes. Several organisations like the MICO, Murugappa Electronics Ltd and connoisseurs like V. Krishnan, D.R. Srikantaiah, K. Santhanam, P.S. Ramesh, K.K. Murthy, Dr. A.H. Rama Rao, H.P. Ramachar have assisted us through their valuable contributions and donations. Our gratitude to all of them. Justice Nittoor Sreenivasa Rau has been kind to associate himself actively as the President. Dr. Raja Ramanna has been kind to be our Patron-in-chief. Dr. A.H. Rama Rao has consented to be our Vice-President. M.R. Doraiswamy Iyengar is the Chairman of our Reception Committee, Annual Festival, while Sangeetha Kalanidhi R.K. Sankantan is the Chairman of our Advisory Council. We are grateful to all of them and all our Patrons and Organisations who have helped us in organising these events. We convey our gratitude to the Chairman, Convenors and Members of the various committees who have extended their support. We hope their support and co-operation will continue in all our future endeavours also in the cause of promotion of Percussive Arts.

For BOARD OF MANAGEMENT
BANGALORE K. VENKATARAM
DIRECTOR

PERCUSSIVE ARTS CENTRE (REGD.)

183, 8th Cross, 2nd Block, Jayanagar, Bangalore - 560 011.

PROGRAMMES DURING APRIL 2000 - MARCH 2001

- 8.4.2000** At Yavanika. **Birth Centenary Celebrations of Post Master S.Krishnaswamy Iyer.** Vidwan T.Srinivasacharya felicitated Sangeetha Kalaratna H.V.Krishnamurthy presided.
Presentation of Percussion Ensemble (1) of Art Centre under the presence of representatives of South Zone Cultural Centre. Chief Guests : Khanjari Kalaa Shiromani H.P.Ramachar and Mrudanga Kalaa Shiromani A.V. Anand
- 27.5.2000 to 31.5.2000 19th Annual Thaalaadyothsav**
27.5.2000 to 30.5.2000 under joint auspices with J.S.S. Sangeetha Sabha Mysore at Shivarathneeshwara Centre, J.S.S. Campus, I Main, 38th Cross, 8th Block, Jayanagar.
- 27.5.2000** Inauguration & presentation of **Palani Subramanya Pillai Award** (donated by Smt. Sudha Rao & Dr. A.H. Rama Rao, Ramasudha Charitable Trust) to **Vidwan P.G.Lakshminarayana** by Justice M.N.Venkatachaliah (Former Chief Justice of India and Chairman, Constitution Reforms Committee) followed by Harmonium recital by Palladam Venkataramana Rao, Mysore V.Srikanth-Violin, P.G.Lakshminarayana - Mrudanga & G.S. Ramenujam - Ghata.
- ISCES**
- 28.5.2000** **10 a.m.** Lecture demo on Pallavi by Prof T.R. Subramanyam, recital by Dr. Radha Venkatachalam, Dr. Jyothsna Srikanth - Violin, V.Krishna - Mrudanga
ISCES **5 p.m.** presentation of **H. Puttachar Memorial Award** (donated by Khanjari Kala Shiromani H.P.Ramachar) to **Vidwan Anoor Ananthakrishna Sharma** by H.S.Subramanya, Commissioner of Income Tax, followed by Vaadya Vaividhya-Instrument of ensemble presented by Anoor Ananthakrishna Sharma - Mrudanga, V.K.Raman - Flute, Pushpa Kashinath - Veena D.Srinivas - 19 string Guitar, B.S.Venugopala Raju - Tabla, B.S. Arunkumar - Rhythm Pad.
- TPS**
- 29.5.2000** U.D.Narayanamurthy Memorial Programmes (Courtesy: Yamuna Devi
TPS & Family). Angklung recital by H.S.Anasuya Kulkarni, Sushma Rao - Violin B.N. Ramesh - Mrudanga
U.D.N.Rao Memorial Programme (Donated by Nalini Rao & Family)
TPS R A Ramamani - Vocal, B.U. Ganesh Prasad - Violin, M.T.Rajakesari - Mrudanga & R.A. Rajagopalan - Ghata.
- 30.5.2000** Nagamma A Venkatachar Memorial Programme (Courtesy: A.V.Anand) Percussion Ensemble (2) of PAC: V.Kalavathy Avadhoot & H. Geetha - Vocals, V. Krishna & H.S.Sudheendra - Mrudanga, R. Satyakumar - Ghata, A.V.Kashinath - Dolu, B.S.Arunkumar - Rhythm Pad. Directed by Shivu.
ISCES **H.C.K. Bhatta Memorial Programme** (Donated by Dr. Sreedevi & Dr.H.K.Chandrashekar, USA). Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath, A.V.Anand - Mrudanga, M.A. Krishnamurthy - Ghata.

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- 31.5.00** At Chowdiah Memorial Hall : Valedictory Address & presentation of **K.Puttu Rao Memorial Palghat Mani Award** (donated by K.K.Murthy, President, Academy of Music, Bangalore) to **Vidwan Prof. Yella Venkateshwara Rao** & presentation of **Amruthur Janaki Amruth Music Competition for percussions** (donated by M.R.Doraiswamy Iyengar) and **On -the-spot Pallavi Competitions** (with Hamsadwani Creations) prizes by G.M. Shirahatti, Director, Doordarshan Kendra Bangalore, followed by vocal recital by Trichur V.Ramachandran, S. Seshagiri Rao - Violin, Prof. Yella Venkateshwara Rao - Mridanga (Courtesy V.Krishnan, Parthasarathy Swami Sabha)
- ISCES**
- 18.6.2000** At GIPA, **B.S. Somanth Endt. Prog.** D.N. Gurudutt Vocal, J.K. Sreedhar
TPS - Violin, B. Ravishankar - Mridanga, S.V. Balakrishna - Morching.
- 16.7.2000** At GIPA, Recital of compositions of Vidwan T.N.Padmanabhan by Sangeetha Kala Prathibhamani S.Shankar, Nalina Mohan-Violin, K.U.Jayachandra Rao - Mridanga. Felicitatation to T.N.Padmanabhan by M.Srinivasa Rao.
- 30.7.2000** At Adarsha Academy Auditorium. Usha Char (USA)- Vocal, Nalina Mohan
ISES - violin, M.T.Rajakesari - Mridanga & R.A.Rajagopalan - Ghata
- 12.8.2000** At GIPA Violin solo by Kum Radhika Char (USA) with LAYA LAHARI
ISCES Percussion Ensemble of Ayyanar College of Music.
- 14.8.2000** with Basava Samithi at Basava Bhavana **Vachana Vaitbhava** - Musical
ISCES feature, Recital by Vidushis Usha Char, V.Kalavathy Avadhoot, H Geetha, Indira Sharma, M.R.Manjula with Radhikachar - Violin, Andor Dattatreya Shama - Mridanga, R.Sathyakumar — Ghata, Narration by Indira Sharma, Directed by Usha Char, Scripted by Dr M.S Nataraja (USA). B D.Jatti graced the occasion Chief Guest: Dr. Eja Suddin, MLC
- 17.8.2000** At Guruvayurappan Trust. Felicitatation to Vellore Ramabhadran on the
ISCES occasion of the Birth Centenary of Vellore Gopalachary.
- 22.8.2000 to 26.8.2000 Krishnotasava - Youth Forum** - TPS daily a 6 pm. under joint auspices with and at Gokhale Institute of Public Affairs, N.R.Colony.
- 22.8.2000** Kum. G.R.Malavika - Vocal, Kum. B.Lakshmi - Violin, Sri S. Ashok - Mridanga, Sri T.V. Prasanna Kumar - Morching
- 23.8.2000** Sri N.Ananthapadamanabha Rao - Vocal, Sri Balu Raghuraman - Violin, Sri K. Ravishankar - Mridanga, Sri S.N. Narayanamurthy - Ghatam.
- 24.8.2000** Smt Loka V.Shankar - Flute, Smt. Veena Suresh - Violin, Sri B.K. Chandramouli - Mridanga, Sri K.N. Krishnamurthy - Ghatam.
- 25.8.2000** Sri T.S. Krishnamurthy - Violin, Sri Prakash Sontakky - Hawain Guitar - Jugalbandi, Sri V. Krishna - Mridanga, Sri Uday Raj Karpurkar - Tabla.
- 26.8.2000** Smt. Indira Sharma & Smt M.R. Manjula - Vocal Duet, Smt. H. Vimala - Violin, Sri H.N. Sudarshan - Mridanga, Sri B.S.Arunkumar - Morching
(SPONSORS : 1. M. Krishnaswamy Memorial Prog. (Donated by Parvathy Krishnaswamy) Salem Vijayaraghavachariar Memorial Prog. (Donated by V.Krishnan) 2. Mysore G.R. Ramachandra, G.V.Rangaswamy Memorial Endowment Prog. (Donated by P.S. Seethamma) 3. Rukmini Sreeram Memorial Prog. (Donated
-

-
- by Rukmini Charities) **4.** Anoor S. Ramakrishna Memorial Prog. (Donated by Anoor Ananthakrishna Sharma) **5.** Dr Masti Venkatesh Iyengar & Pankajamma Memorial Prog. (Donated by Ramadevi Ramanujam) **6.** Sangeetha Kalaa Seyamani R.K. Padmanabha)
- 17.9.2000**
ISCES
At GIPA **M.S.Sheel & B.K.Ramaswamy Endt. Prog.** Trichy J. Venkataraman- Vocal J.K.Sridhar - Violin, N.G.Ravi - Mrudanga, N.Amruth - Khanjari
- 24.9.2000**
At Samaja Seva. Percussion Ensemble **(3)** of PAC
- 13.10.2000**
ISCES
at GIPA **Meena Nagarajan Meml. Prog.** (Subsidised by Kum. Lakshmi & Dr.N.Nagaraja USA)
Dr. Radha Venkatachalam - Vocal, B.Raghuram - Violin, K.K.Harinarayan - Mrudanga, G.Guruprasanna - Khanjari.
- 14.11.2000 to 15.11.2000****Children's day Celebrations** under joint auspices with and at Suchitra Kala Kendra, BSK.
- 14.11.2000**
TPS
Prayer by Kum. Pavani Kashinath. Devotional items by Music group of Suchitra Kala Kendra, (SKK) Vocal duet by B.S.Abhijith & P.Raghu (Students of SKK) -Achutha- Violin, Karthik Venkatesh (Mrudanga), Violin duet by Janaki Iyengar & Vijayalakshmi (Students of SKK) - Uma Mahesh (Mrudanga) - Phaneendran (Ghata), Bharathanatya by students of Suchitra Narahari Rao of SKK
- 15.11.00**
TPS
Vidushi Usha Char Endt. & Anoor S.Ramakrishna Shastipoorthy Endt. Prog. Kum Nagarajani - Vocal, B.K.Raghu - Violin, Madhu Kashyap - Mrudanga & S.Vinay - Vocal, B.K.Raghu - Violin, Lingaraju - Mrudanga.
- 18.11.00**
TPS
At PRSM. Youth Forum. **Amruthur Janaki Ammal Memorial Competitions** for Percussion instruments (donated by M R.Doraiswamy Iyengar). Mrudanga : P. Jagannath I Prize, V. Karthik and R. Anupkumar - II Prize.
- 19.11.00**
TPS
At PRSM **On-the-spot Pallavi-competitions** with Hamsadhwani Creations creations. Vocal: Manasi Prasad-I Prize, Amruth Nagasundar-II Prize, Instrumental-Flute: N.Rajkamal, Violin: A.V.Sathyanarayana, Group II vocal-K.Bhargavi - I prize, Aswini Satish-II prize.
- 17.12.00**
22.1.00
TPS
At Sumukha Ganapathi, Mysore, Percussion Ensemble **(4)** PAC.
Under joint auspices with and at Suchitra Auditorium, BSK. **Rama Sudha concert series** (Subsidised by Ramasudha Charitable trust). Inauguration by Dr. A.H. Rama Rao. Special music lecture "Purandararu & Thyagaraju Kandanthe Sree Rama". Narration by T.N.Padmanabhan, Recital by Sangeetha Kala Prathibhaamani S Shankar, B Raghuram (violin). N.Vasudev (Mrudanga)
- 27.1.01**
TPS
Under joint auspices with and at GIPA N.R.Colony **Bangalore K.Venkataram Shastipoorthy Endt.** Saila Subramanyam (Vocal), A.V.Sathyanarayana (Violin), B.C.Manjunath (Mrudanga) and S.V.Giridhar (Ghata)
- 6.2.01**
TPS
at IIWC, Basavangudi. **Rukmini Sreeram Memorial Endt.** (donated by Rukmini Charities). B.N.S.Murali (Vocal), Prasanna Raghava (vocal support), J.K.Sridhar-Violin, Anoor Dattatreya Sharma (Mrudanga), S.Prashanth-Khanjari
-

26.2.01	at Ayyanar College of Music, Jayanagar Farewell send-off party to Anoor Dattatreya Sharma, R.Satyakumar & A.V.Kashinath (and M.S.Sheela, in absentia) on their cultural tour of USA.
4.3.01	At Fine Arts Cultural Centre for Fine Arts Society of Chembur, Mumbai in their Conference on Taala & Laya . Percussion Ensemble (5) of PAC: V.Kalavathy Avadhoot & H Geetha (Vocals), V.Krishna (Mrudanga) G.Guruprasanna (Khanjari), Anoor Ananthakrishna Sharma (Dolu & Direction), B.S.Arun Kumar (Drums) and B.C.Manjunath (Kenagolu)
9.& 10.3.01	at GIPA, N R Colony, Taalavaadya Seminar-6 on Folk Drums of Karnataka
9.3.01	Demonstration of Sound-Clips of Dudli, Gumte & Kanthaka, paper on "Folk Drums of Karnataka used in Shakthi worship" by H.S.Anasuya Kulkarni, Paper on "Accoustics of Folk drum ensembles" by N.Raghu, Hassan.
10.3.01	Paper and Demo by Kuruva Basavaraj, Curator, Jaanapada Loka, Ramanagara, Demo of Chowdike by Elliah & party of Tumkur, Demo of Karadi Majaiu by Basiah Gurupadiiah (Karade) of Bijapur with Mahadevappa Bhimappa Hoogare (Dolu), Mahadevappa Ellappa Saravani and Vamana Janardhan Upadyakar (Dimmu), Basappa Madivalappa Manjuri, Mallikarjunaiah Ellappa Kollura & Shivaputhrappa Gurusiddappa Girmalla (Thaala), Basappa Karappa Bhajanthri & Thiraksha Basappa Bhajanthri (Shehnai).
14.3.01	at GIPA, N.R.Colony. Lecture Demonstration on "Aesthetic values of 72
ICES	Melas by Prof. S.R.Janakiraman.
19.3.01	at Banquet Hall, Vidhana Soudha, for NAAIN & AAHE Conferece. Percussion Ensemble (6) of PAC
24.3.01	under joint auspices with and of GIPA, N.R.Colony. Ghatam K.S.Manjunathan Memorial Endt. (donated by M.Vishnu). Birth Centenary of Thiruvaalangaadu Sundara Iyer. Violin solo by T.S.Krishnamurthy, B.Dhruvaraj (Mrudanga), R.Srihari (Khanjari)
TPS	
25.3.01	under joint auspices with and at GIPA N.R.Colony Veena Venkatasubbiah Memorial concert (Courtesy: V.Balasubramanyam of Mysore) Morching L.Bhimachar Endt. (donated by B.Dhruvaraj & B.Rajasekhar)
TPS	Rajalakshmi Tirunarayan - Veena, A.S.Narasimhaswamy - Mrudanga and Narayana Murthy - Ghata.
PRSM	- Pattabhirama Seva Mandal, 4th 'T' Block, Jayanagar.
JSS	- Shivarathrishwara Kendra, J.S.S. Campus, 8th Block, Jayanagar.
CMH	- Chowdiah Memorial Hall
GIPA	- Gokhale Institute of Public Affairs, Bull Temple Road, N.R.Colony, Bangalore.
IIWC	- Indian Institute of World Culture
SKK	- Suchitra Kalaa Kendra, BSK
ISCES	- Inter State Cultural Exchange Scheme
TPS	- Talent Promotion Scheme
PAC	- Percussive Arts Centre

ಪರ್ಕಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)
183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ - 11.

ಮತ್ತು
ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು
ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

20ನೇ ತಾಳವಾದ್ಯೋತ್ಸವದ 2001

ಉದ್ಘಾಟನಾ ಸಮಾರಂಭ

ಹಾಗೂ

ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೆ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

27-5-2001ರಂದು ಭಾನುವಾರ ಸಂಜೆ 6-00ಗಂಟೆಗೆ
ಜೆ.ಎಸ್.ಎಸ್.ಸಮುಚ್ಚಯ
ಸಭಾಂಗಣ, 1ನೇ ಮೈನ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು-560 082

ಫೈ|| ಡಾ|| ಶ್ರೀ ಎಸ್. ಗೋಪಾಲ್
(ಉಪಕುಲಪತಿ, ಮಂಗಳೂರು ವಿಶ್ವವಿದ್ಯಾಲಯ ಅವರು)
ಸಮಾರಂಭ ಉದ್ಘಾಟಿಸಿ "ಪಳನಿ ಸುಬ್ರಮಣ್ಯ ಪಿಳ್ಳೆ
ಪ್ರಶಸ್ತಿ" ಯನ್ನು

(ಶ್ರೀಮತಿ ಸುಧಾರಾವ್ ಮತ್ತು ಡಾ|| ಎ.ಹೆಚ್.ರಾಮರಾವ್
ರಾಮಸುಧಾ ಫಾರ್ಮಿಟಬಲ್ ಟ್ರಸ್ಟ್‌ರವರ ಕೊಡುಗೆ)
ವಿದ್ವಾನ್ ಶ್ರೀ ಬಿ. ಆರ್. ಸುಬ್ರಮಣ್ಯಂ
ಅವರಿಗೆ ನೀಡುವರು.

ಶ್ರೀ ಎಸ್. ರಾಮಚಂದ್ರನ್
(ಕಾರ್ಯದರ್ಶಿ, ಇಂಡಿಯನ್ ಫೈನ್ ಆರ್ಟ್ಸ್ ಸೊಸೈಟಿ, ಚೆನ್ನೈ)
ಅವರು ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ, ನೆನಪಿನ ಸಂಚಿಕೆಯನ್ನು ಬಿಡುಗಡೆ
ಮಾಡುವರು

ಸಮಾರಂಭದ ನಂತರ ರುದ್ರಪಟ್ಟಿಂ ಸೋದರರ ಗಾಯನ,
ಹೆಚ್.ಕೆ. ನರಸಿಂಹಮೂರ್ತಿ, ಅನ್ನೂರು ಅನಂತಕೃಷ್ಣ ಶರ್ಮ,
ಹೆಚ್.ಪಿ. ರಾಮಚಾರ್

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು ಕಲಾಭಿಮಾನಿಗಳಿಗಿಲ್ಲಾ
ಅದರದ ವ್ಯಾಗ

PERCUSSIVE ARTS CENTRE

183,8th Cross, 2nd Block, Jayanagar,
Bangalore-560 011.

UNDER JOINT AUSPICES WITH

J.S.S.SANGEETHA SABHA, MYSORE

20th THAALAVAADYOTHSAVA 2001

Inaugural Function and

Presentation of

Palani Subramanya Pillai Award

Prof. Dr. S. GOPAL

(Vice Chancellor, Mangalore University)

will inaugurate and present the

PALANI SUBRAMANYA

PILLAI AWARD

(donated by Smt.Sudha Rao &

Dr.A.H.Rama Rao of Ramasudha
Charitable Trust)

to

VIDWAN

PROF. T.R. SUBRAMANYAM.

SRI N. RAMACHANDRAN

(Secretary, Indian Fine Arts Society, Chennai)

will preside and release the Souvenir

on Sunday, the 27th May, 2001

at 6-00 p.m.

at J.S.S.Campus, I Main, 8th Block,
Jayanagar Bangalore-560 082.

followed by Vocal duet by Rudrapatnam

Brothers - H.K. Narasimha Murthy - Anoor

Ananthakrishna Sharma - H.P. Ramachar

Music Lovers and Connoisseurs

are all cordially invited

ಪರ್ಕಸ್ಪಿವ್ ಆಟರ್ನ್ಸ್ ಸೆಂಟರ್ (ರಿ)
183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 11.

ಮತ್ತು
ಜೆ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆ, ಮೈಸೂರು
ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ

20ನೇ ತಾಳವಾದ್ಯೋತ್ಸವ 2001

ಹೆಚ್. ಪ್ಲಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ
ಸಮಾರಂಭ

28-5-2001ರಂದು ಸೋಮವಾರ 6-00ಗಂಟೆಗೆ
ಜೆ.ಎಸ್.ಎಸ್. ಸಮುಚ್ಚಯ
ಸಭಾಂಗಣ, 1ನೇ ಮೈನ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ,
ಬೆಂಗಳೂರು - 560 082.

ಮಾನ್ಯ ನ್ಯಾಯಮೂರ್ತಿ ಶ್ರೀಮತಿ ಮಂಜುಳಾ
ಚೆಲ್ಲೂರ್ ರವರು

(ಕರ್ನಾಟಕ ಉದ್ದನ್ಯಾಯಾಲಯದ ನ್ಯಾಯಾಧೀಶರು)

"ಹೆಚ್. ಪ್ಲಾಚಾರ್ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ"ಯನ್ನು
(ಲಯಕಲಾ ನಿಪುಣ, ಖಂಜರಿಕಲಾ ಶಿರೋಮಣಿ
ಹೆಚ್. ಪಿ. ರಾಮಾಚಾರ್ ಅವರ ಕೊಡುಗೆ)
ವಿದುಷಿ ಸುಕನ್ಯಾ ರಾಮಗೋಪಾಲ್
ಅವರಿಗೆ ನೀಡುವರು.

ಶ್ರೀಮತಿ ವಿಮಲಾ ರಂಗಾಚಾರ್

(ಕರ್ನಾಟಕ ಕ್ರಾಫ್ಟ್ಸ್ ಕೌನ್ಸಿಲ್ ಅಧ್ಯಕ್ಷರು)

ಇವರು ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ಪ್ರಶಸ್ತಿ ಬಿಡುಗಡೆ ಮಾಡುವರು.
ಸಮಾರಂಭದ ನಂತರ ಹೈದರಾಬಾದ್ ಸೋದರಿಯರಿಂದ
ಯುಗಲ ಗಾಯನ - ಚಾರುಲತಾ ರಾಮನುಜಂ - ಸುಮತಿ
ರಾಮಮೋಹನ ರಾವ್ - ಸುಕನ್ಯಾ ರಾಮಗೋಪಾಲ್ -
ಲತಾ ರಾಮಾಚಾರ್

ಕಲಾಪೋಷಕರು, ಕಲಾವಿದರು ಮತ್ತು
ಕಲಾಭಿಮಾನಿಗಳಿಗಲ್ಲಾ
ಆದರದ ಸ್ವಾಗತ

PERCUSSIVE ARTS CENTRE

183, 8th Cross, 2nd Block, Jayanagar,
Bangalore-560 011.

UNDER JOINT AUSPICES WITH

**J.S.S. SANGEETHA SABHA,
MYSORE**

20th THAALA VAADYOTHSAVA 2001

Presentation of

H. Puttachar Memorial Award
Hon'ble Justice **SMT. MANJULA
CHELLUR**

(Judge, Karnataka High Court)
will present the

**H. PUTTACHAR MEMORIAL
AWARD**

(donated by Laya Kalaa Nipuna, Khanjari
Kalaa Shiromani H.P. Ramachar) to

**VIDUSHI SUKANYA
RAMGOPAL.**

SMT. VIMALA RANGACHAR

(Chairperson, Crafts Council of
Karnataka)

will preside and release the publication
on Monday, the 28th May, 2001
at 6-00 p.m.

at J.S.S. Campus, 1st Main, 8th Block,
Jayanagar, Bangalore-560 082.

followed by Vocal Duet by

Hyderabad Sisters -

Charulatha Ramanujam - Sumathi

Rammohan Rao -

Sukanya Ramgopal - Latha Ramachar

**Music Lovers and Connoisseurs are all
cordially invited**

ಪರ್ಕುಸ್ಸಿವ್ ಆರ್ಟ್ಸ್ ಸೆಂಟರ್ (ರಿ)

183, 8ನೇ ಅಡ್ಡ ರಸ್ತೆ, 2ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂ-11.

20ನೇ ತಾಳವಾದ್ಯೋತ್ಸವದ
2001ಸಮಾರೋಹ ಸಮಾರಂಭ

ಹಾಗೂ

ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಕಾಟ್ ಮಣಿ
ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ

31-5-2001ರಂದು ಗುರುವಾರ ಸಂಜೆ 6-00ಗಂಟೆಗೆ

ಚಂಡಯ್ಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಮಾನ್ಯ ಶ್ರೀ ಕೆ. ಹೆಚ್. ಶ್ರೀನಿವಾಸ ರವರು
(ಕರ್ನಾಟಕ ವಿದ್ವಾನ್ ಪರಿಷತ್ತಿನ ವಿದ್ಯಾರೋಧಪಕ್ಷದ ನಾಯಕರು)

“ಕೆ. ಪುಟ್ಟರಾವ್ ಸ್ಮಾರಕ ಪಾಲ್ಕಾಟ್ ಮಣಿ ಪ್ರಶಸ್ತಿ”
ಯನ್ನು

(ಅಣತೆಮಿ ಅಫ್ ಮ್ಯೂಸಿಕ್ ಅಧ್ಯಕ್ಷರು ಶ್ರೀ

ಕೆ.ಕೆ.ಮೂರ್ತಿಯವರ ಕೊಡುಗೆ)

ವಿದ್ವಾನ್ ಟಿ.ಎ.ಎಸ್. ಮಣಿ

ಅವರಿಗೆ ನೀಡಿ ಸಮಾರೋಹ ಭಾಷಣ ಮಾಡುವರು.

ಡಾ|| ಕೆ. ಶ್ರೀನಿವಾಸನ್

(ಡಿ.ಜಿ. ಮತ್ತು ಐ.ಜಿ. ಪೋಲೀಸ್, ಕರ್ನಾಟಕ)

ಅವರು ಅಧ್ಯಕ್ಷತೆ ವಹಿಸಿ ಅಮೃತರಾಜಾಣಿ ಅಮ್ಮಾಳ್

ತಾಳವಾದ್ಯ ಸ್ಪರ್ಧೆಯ ವಿಜೇತರಿಗೆ

(ಎಂ.ಆರ್.ದೊಡ್ಡಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರರವರ ಕೊಡುಗೆ)

ಮತ್ತು

ಪಂಪನ ಕ್ರಿಯಾಪನ್ ರೊಡು “ಸ್ವರದ್ವೇ ಪಲ್ಲವಿ” ಸ್ಪರ್ಧೆ ವಿಜೇತರಿಗೆ

ಒಣವಾನ ನಂತರ ಮಾಡುವರು.

ಸಮಾರಂಭದ ನಂತರ ಗಾಯನ - ಎನ್. ವಿಜಯಶಿವ,
ಟಿಟಿಲಿ-ಎಸ್. ಶೇಷಗಿರಿ ರಾವ್, ಮೃದಂಗ - ಟಿ.ಎ.ಎಸ್.

ಮಣಿ, ಖಂಜರಿ - ಗುರುಪ್ರಸನ್ನ

(ಕೃಪೆ : ಶ್ರೀ ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆಯ ಶ್ರೀ ವಿ. ಕೃಷ್ಣನ್)

PERCUSSIVE ARTS CENTRE

183, 8th Cross, 2nd Block, Jayanagar, B'lore-11.

20th

THAALAVAADYOTHSAVA 2001

Valedictory function and

Presentation of

K. Puttu Rao Memorial
Palghat Mani Award

Hon'ble **SRI K. H. SRINIVASA**

(Leader of Opposition, Karnataka

Legislative Council)

will present the

K. PUTTU RAO MEMORIAL
PALGHAT MANI AWARD

(donated by Sri.K.K.Murthy, President,
Academy of Music, Bangalore) to

VIDWAN T.A.S. MANI

and deliver the valedictory address.

DR. K. SRINIVASAN

(Director General and Inspector General of
Police, Karnataka)

will preside and distribute prizes of
AMRUTHUR JANAKI AMMAL Music
Competition for Percussions (donated by

M.R.Doraiswamy Iyengar) and

On-the spot Pallavi Competition with
Hamsadhvani Creations

on Thursday the 31st May 2001,
at 6-00 p.m.

at Chowdiah Memorial Hall,
Bangalore-560003.

followed by Vocal- N. Vijaya Shiva, Violin -

S. Seshagiri Rao, Mrudanga - T.A.S. Mani,

Khanjari - G.Guruprasanna

(Courtesy V. Krishnan,

Sri Parthasarathy Swamy Sabha)

20ನೇ ತಾಳೆವಾದ್ಯೋತ್ಸವ

ಲಾಲ್ಪುಡಿ ಗೋಪಾಲಅಯ್ಯರ್, ಪ್ರೊ|| ಪಿ.ಸಾಂಬಮೂರ್ತಿ, ಬಿ.ಎಸ್. ರಾಜ ಅಯ್ಯಂಗಾರ್, ಕಾರ್ಯಕ್ರಮ ಮತ್ತು ಅಯ್ಯರ್ ಮತ್ತು ಪಿ.ಎಸ್. ವಿಲ್ಯಾಡ್ರಿ ಅಯ್ಯರ್ ರವರ ಜನ್ಮ ಶತಮಾಬ್ದೋತ್ಸವ

27.5.2001ರಿಂದ 30.5.2001ರವರೆಗೆ ಶಿವರಾತ್ರಿ, ಶ್ರೀ.ಎಸ್.ಎಸ್. ಶಿಕ್ಷಣ ಸಮಾಜದಲ್ಲಿ, 1ನೇ ಮೈಸೂರು 38ನೇ ಕ್ರಾಸ್, 8ನೇ ಬ್ಲಾಕ್, ಜಯನಗರ, ಬೆಂಗಳೂರು 560 082ರಲ್ಲಿ ಮೈಸೂರಿನ ಜಿ.ಎಸ್.ಎಸ್. ಸಂಗೀತ ಸಭೆಯ ಸಂಯುಕ್ತ ಆಶ್ರಯದಲ್ಲಿ ಮತ್ತು 31.5.2001ರಂದು ಚೊಡೆಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ

ಕಾರ್ಯಕ್ರಮಗಳು (ಬದಲಾವಣೆಗೊಳಪಟ್ಟಿವೆ)

ಭಾಷಾವಾರ ಸಂಜೆ 5.30ಗಂಟೆಗೆ : ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ
27.5.2001 6ಗಂಟೆಗೆ : ಉದ್ಘಾಟನೆ ಮತ್ತು "ಹಳಸಿ ಸುಬ್ಬರಾಜ್ ಪಿ.ಕೆ. ಪ್ರಶಸ್ತಿ" ಪ್ರದಾನ (ಶ್ರೀಮತಿ ಸುಧಾರಾಣಿ ಮತ್ತು ಡಾ||ಎ.ಹೆಚ್. ರಾಮರಾವ್ ರವರ ಕೊಡುಗೆ) ಪ್ರೊ|| ಪಿ.ಆರ್. ಸುಬ್ಬರಾಜ್ ರವರಿಗೆ. ನೆನಪಿನ ಸಂಚಿಕೆ ಬಿಡುಗಡೆ. ಹೆಚ್.ಪಿ.ಕೆ. ಭಟ್ಟಸ್ವಾಮಿ ಕಾರ್ಯಕ್ರಮ (ಕೃಷಿ ಡಾ||ಪ್ರೀದೇವಿ ಮತ್ತು ಡಾ||ಹೆಚ್.ಕೆ. ಚಂದ್ರಶೇಖರ್, U.S.A.). ರುದ್ರಪಟ್ಟಿ ಸೋದರರಿಂದ (ಆರ್. ಎನ್. ತ್ಯಾಗರಾಜನ್ ಮತ್ತು ಡಾ|| ಆರ್. ಎನ್. ತ್ಯಾಗರಾಜನ್) - ಯುಗಳ ಗಾಯನ, ಹೆಚ್.ಕೆ. ನರಸಿಂಹಮೂರ್ತಿ - ಓಟೇಲು, ಆನಂದ ಅನಂತಕೃಷ್ಣ ಶರ್ಮ (ಮೈದಂಗ), ಹೆಚ್. ಪಿ. ರಾಮಚಂದ್ರ - ಮಿಂಚಿ.

ಸೋಮವಾರ ಸಂಜೆ 5.30ಗಂಟೆಗೆ : ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ
28.5.2001 ಸಂಜೆ 6 ಗಂಟೆಗೆ : ಹೆಚ್. ಪಟ್ಟಾಭಾರತಿ ಸ್ಮಾರಕ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಮಂಜರಿ ಕಲಾ ಶಿಕ್ಷಣಮಂತ್ರ ಹೆಚ್.ಪಿ. ರಾಮಚಂದ್ರ ರವರ ಕೊಡುಗೆ) ವಿವಿಧ ಸಂಸ್ಥೆ ರಾಮಗೋಪಾಲ ರವರಿಗೆ ಮತ್ತು ಪ್ರಕಟಿಸಿ ಬಿಡುಗಡೆ. ಯು.ಡಿ.ಎನ್. ರಾಮ್ ಸ್ಮಾರಕ (ಕೃಷಿ ನಳಿನಿ ರಾಮ್ ಮತ್ತು ಸಂಪದ) ಮತ್ತು ಯು.ಡಿ. ವಾಡಿಯಾರಮೂರ್ತಿ ಸ್ಮಾರಕ (ಕೃಷಿ: ಯಮನಾ ದೇವಿ ಮತ್ತು ಸಂಪದ) ಕಾರ್ಯಕ್ರಮ: ಹೈದರಾಬಾದ್ ಸೋದರರಿಂದ (ಅಲಿತ ಮತ್ತು ಹರಿಪ್ರಿಯ) - ಯುಗಳ ಗಾಯನ, ಚಾರುಲತಾ ರಾಮನುಜಂ-ಓಟೇಲು, ದಂಡಮಡಿ ಮತ್ತು ರಾಮನೋಜನ ರಾಮ್-ಮೈದಂಗ, ಸುಕನ್ಯ ರಾಮಗೋಪಾಲ-ಫುಟಿ, ಅಶಾ ರಾಮಚಂದ್ರ - ಮಿಂಚಿ.

ಮಂಗಳವಾರ ಸಂಜೆ 6 ಗಂಟೆಗೆ : ನಾಗಮ್ಮ ಮತ್ತು ಎ. ವೆಂಕೋಬಾಬಾಯ್ ಸ್ಮಾರಕ ಕಾರ್ಯಕ್ರಮ (ಕೃಷಿ : ಎ.ವಿ. ಅನಂದ್)
29.5.2001 : ಪ್ರೊ|| ಪಿ.ಆರ್. ಸುಬ್ಬರಾಜ್ ರವರಿಂದ ಪ್ರದರ್ಶನ ಭಾಷಣ "ನರವಲಾಸಿ ವಿಶೇಷಾತ್ಮಕ ಗುರಿ"
ಸಂಜೆ 7 ಗಂಟೆಗೆ : ವೇಣು-ವೀಣಾ-ಓಟೇಲು ತ್ರಯ : ಎಂ.ಕೆ. ಪ್ರಾಣೇಶ್, ಪ್ರಭು ಕಾಶಿನಾಥ್ ಮತ್ತು ನಳಿನಾ ವೋಹನ್. ಸಿ. ಚೆಲುವರಾಜ್-ಮೈದಂಗ, ಬಿ.ಆರ್. ರವಿಕುಮಾರ್ - ಫುಟಿ.

ಮುಖ್ಯ ಅತಿಥಿ: ಶಿಲ್ಪ ಪಿ.ಎಸ್. ರಮೇಶ್ (ಮೆಲರ್‌ಮೆಂಟ್, ಅಂಡ್ ಕಂಪ್ಯೂಟರ್)
ಬುಧವಾರ ಸಂಜೆ 6ಗಂಟೆಗೆ : ಆರ್.ಕೆ. ಶ್ರೀಕಂಠನ್ ದತ್ತ ಕಾರ್ಯಕ್ರಮ - ವಿಚಾರ ಸಂಕರಣ "ಲಾಲ್ಪುಡಿ ಗೋಪಾಲ ಅಯ್ಯರ್, ಪ್ರೊ|| ಪಿ. ಸಾಂಬಮೂರ್ತಿ, ಬಿ.ಎಸ್. ರಾಜ ಅಯ್ಯಂಗಾರ್, ಕಾರ್ಯಕ್ರಮ ಮತ್ತು ಅಯ್ಯರ್ ಮತ್ತು ಪಿ.ಎಸ್. ವಿಲ್ಯಾಡ್ರಿ ಅಯ್ಯರ್‌ರವರ ಜನ್ಮ ಶತಮಾಬ್ದೋತ್ಸವ" ಮಾತನಾಡುವವರು ಪ್ರೊ|| ಪಿ.ಆರ್. ಸುಬ್ಬರಾಜ್, ಡಾ|| ಶಿ ಶಶಿದೇವಿ, ಎಸ್. ಎನ್. ಚಂದ್ರಶೇಖರ್, ಎಸ್. ಶ್ರೀನಿವಾಸನ್ ಮತ್ತು ಬಿ.ಎಂ. ಸುಂದರ್.
30.5.2001 7ಗಂಟೆಗೆ : ಪಿ.ಎಸ್. ಸತ್ಯವತಿ-ಗಾಯನ, ಮೈಸೂರು ಪಿ. ಶ್ರೀಕಾಂತ್-ಓಟೇಲು, ಪಿ.ಎಸ್. ಚಂದ್ರಶೇಖರ್ ಮೈದಂಗ ಬಿ.ಕೆ. ಚಂದ್ರಶೇಖರ್-ಮಿಂಚಿ.

ಮುಖ್ಯ ಅತಿಥಿ:ಶಿಲ್ಪ ಜಿ.ಎಸ್.ಡಿ.ಶರ್ಮ (ಮ್ಯಾನೇಜಿಂಗ್ ಟ್ರಸ್ಟಿ, ಎಸ್.ಎಸ್.ಪಿ.ಕೆ. ಟ್ರಸ್ಟಿ)

ಗುರುವಾರ ಸಂಜೆ 5.30ಗಂಟೆಗೆ : ಪೂರ್ಣಕುಂಭ ಸ್ವಾಗತ
31.5.2001ಗುರುವಾರ 6ಗಂಟೆಗೆ : ಚೊಡೆಯ ಸ್ಮಾರಕ ಭವನದಲ್ಲಿ - ಸಮಾರೋಹ ಸಮಾರಂಭ. ಕೆ.ಪಟ್ಟಾಭಾರತಿ ಸ್ಮಾರಕ ಪಾಠ್ಯಪ್ರಾಚೀನ ಪ್ರಶಸ್ತಿ ಪ್ರದಾನ (ಬೆಂಗಳೂರಿನ ಅಕಾಡಮಿ ಆಫ್ ಮ್ಯೂಸಿಕ್ ಅಧ್ಯಕ್ಷ ಕೆ.ಕೆ. ಮೂರ್ತಿರವರ ಕೊಡುಗೆ) ವಿಲ್ಯಾಡ್ರಿ ಪಿ.ಎ.ಎಸ್. ಮನೆ ರವರಿಗೆ ಜಾನಕಲಮ್ಮಾಳ್ ಹಾಳವಾಡ್ ಸ್ಪರ್ಧೆ (ಕೃಷಿ ಎಂ. ಆರ್. ದೊಡ್ಡಸ್ವಾಮಿ ಅಯ್ಯಂಗಾರ್) ಮತ್ತು ಹಂಸಪ್ಪನಿ ಕ್ರಿಯೇಷನ್,ರೋಡ್ "ಸ್ವಲ್ಪ ದಲ್ಲೇ ಪಲ್ಲವಿ" ಸ್ಪರ್ಧೆ ಬಹುಮಾನಿತರಿಗೆ ಬಹುಮಾನ ವಿತರಣೆ. ನಂತರ ಸಂಗೀತ ಕಾರ್ಯಕ್ರಮ ವಿಜಯ ಶಿವ - ಗಾಯನ, ಎಸ್.ಶೇಷಗಿರಾಜ್ - ಓಟೇಲು, ಪಿ.ಎ.ಎಸ್.ಮನೆ - ಮೈದಂಗ, ಜಿ. ಗುರು ಪ್ರಸನ್ನ - ಮಂಜರಿ (ಕೃಷಿ ಪಿ. ಕೃಷ್ಣನ್, ಪಾರ್ಥಸಾರಥಿ ಸ್ವಾಮಿ ಸಭೆ)

20th Annual Thaalavaadyothesav

Birth Centenaries of Lalgudi Gopala Iyer, Prof. P.Sambamurthy, B.S.Raja Iyengar, Karakudi Muthu Iyer & T.S. Vilwadi Iyer

From 27th to 30th May 2001 at Shivarathreeshwara Centre, J.S.S. Campus, 1st Main, 38th Cross, 8th Block, Jayanagar, Bangalore-82, (Tel : 6549394, 6644540) under Joint auspices with J.S.S. Sangeetha Sabha, Mysore and on 31st May 2001 at Chowdiah Memorial Hall, Bangalore

PROGRAMMES (SUBJECT TO ALTERATIONS)

Sunday 27-5-01	5.30 p.m. : Poomakumbha Swaagatha 6.00 p.m. : Inauguration and Presentation of Palani Subramanya Pillai Award (Donated by Smt. Sudha Rao and Dr. A.H. Rama Rao, Ramasudha charitable trust) to Prof. T. R. Subramanyam & Release of Souvenir H.C.K. Bhatta Memorial programme (donated by Dr. Sridevi & Dr. H.K. Chandrashekar, USA) Vocal duet by Rudrapatnam Brothers (R.N. Thyagarajan & Dr. R.N. Tharanathan), H.K. Narasimhamurthy - Violin, Anoor Ananthakrishna Sharma - Mridanga, H. P. Ramachar - Khanjari.
Monday 28-5-01	5.30 p.m. : Poomakumbha Swaagatha 6.00 p.m. : Presentation of H.Puttachar Award , (Donated by H.P. Ramachar) to Vidushi Sukanya Ramgopal , Release of publication. U.D.N. Rao Memorial Programme (Donated by Nalini Rao & Family) & U.D. Narayanamurthy Memorial Programme (Donated by Yamunadevi & Family) Vocal duet by Hyderabad sisters (Lalitha & Haripriya), Charulatha Ramanujam - Violin, Dandamudi Sumathi Rammohan Rao - Mridanga, Sukanya Ramgopal - Ghata, Latha Ramachar - Khanjari.
Tuesday 29-5-01	6.00 p.m. : Nagamma & A Venkobachar Memorial Programme (Donated by A.V. Anand) Lecture demonstration on "A rational approach to Nerval" by Prof. T.R. Subramanyam. 7 p.m. : Venu - Veena - Violin Trio by M.K. Pranesh, Pushpa Kashinath & Nalina Mohan, C. Cheluvharaj - Mridanga, B.R. Ravikumar - Ghata Chief Guest : Sri P.S. Ramesh (Measurements and Controls)
Wednesday 30-5-01	6.00 p.m. : R.K. Srikanth Endt Programme SYMPOSIUM on "Birth centenaries of Lalgudi Gopala Iyer, Prof. P. Sambamurthy, B.S. Raja Iyengar, Karakudi Muthu Iyer & T.S. Vilwadi Iyer. Speakers - Prof. T.R. Subramanyam, Dr. T. Sachi Devi, S.N. Chandrasekhar, N. Srinivasan & B.M. Sundaram. 7 p.m. : T.S. Sathyavathy - Vocal, Mysore V. Srikanth - Violin, T.S. Chandrashekar - Mridanga, B.K. Chandramouli - Khanjari. Chief Guest : Sri G.S.D. Sharma (Managing Trustee- N.S.V.K. Trust)
Thursday 31-5-01	5.30 p.m. : Poomakumbha Swaagatha 6.00 p.m. : At Chowdiah Memorial Hall Valedictory function Presentation of K. Puttu Rao Memorial Palghat Mani Award , (Donated by K.K. Murthy, President, Academy of Music, Bangalore) to Vidwan T.A.S. Mani . Distribution of prizes of Janaki Annal Percussion Competition (Courtesy - M.R. Doraiswamy Iyengar) and On-the-spot Pallavi Competition with Hamsadhwani Creations Vijaya Shiva-Vocal, S. Seshagiri Rao - Violin, T.A.S. Mani - Mridanga, G. Guruprasanna - Khanjari (Courtesy - V. Krishnan, Parthasarathy swamy Sabha)

PALANI SUBRAMANYA PILLAI

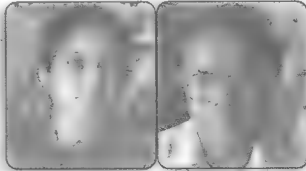
Born on 20-4-1908, son of the great Kanjira Vidwan Palani Muthiah Pillai, belonged to a tribe of great giants in the field of Mrudangam and Kanjira. He represented all that was aesthetic in music: a rare sensitivity, introspection, balance, finesse, classicism and an intellectual approach. Palani had a unique baani or style, characterised by Sunaadam, the beautiful synchronization of the right and left sides (valanthalai and thoppi) of the instrument. He was appointed Asthana Vidwan of Travancore in 1942 and was Professor of Mrudanga Studies in the Central College of Carnatic music, Madras. He was also a Professor of Mrudanga Studies at the music college of Tamil Isai Sangam of Madras. Palani could sing very well also. His accompaniment to all the leading Vidwans of his time are well remembered and his combination with Palghat Mani are cherished memories still. The great vidwan passed away on 27-5-1962

To perpetuate the memory of the great vidwan, PALANI SUBRAMANYA PILLAI AWARD has been instituted and presented to a leading vidwan proficient in Laya with the title LAYA KALAA NIPUNA in the THAAVAVAADYOTHSAVA organised by the Percussive Arts Centre. This award for 2001, donated by Smt. Sudha R. Rao and Dr A.H. Rama Rao of Ramasudha Charities, is presented to Vidwan Prof. T.R.Subramanyam.

RAMASUDHA CHARITABLE TRUST

RAMASUDHA CHARITABLE TRUST was started in 1992 with a simple theme SHARE YOUR JOY WITH OTHERS. It had a very humble beginning. The primary focus being to alleviate the sufferings of the downtrodden people of village 'JANGALPALYA' near Bannerghatta at 20 km on Bangalore - Anekal Road. Here they started a Balvihara, a tailoring section for women of the village, Mahila Mandal, Mahila Samrudhhi Yojane, free coaching classes for Kannada Medium students of SSLC, and a paper cover manufacturing unit. They have also started literacy programme for about 300 villages. Further, they are also involved in helping the Government Higher Primary School at Mantapa. This village school has a strength about 225, catering to the needs of seven villages. About 100 students are from SC, ST and the rest are all from Backward Class.

Ramasudha Charitable Trust is actively engaged in the development of primary education in a large number of villages in and around Annekal. It has conducted Charithinya Shibiraas to educated Women Panchayat Members and Women Members of Mahila Mandalies to know



Smt. SUDHA RAO

Dr. A. H. RAMARAO

Donors of Palani Subramanya Pillai Award

their duties and responsibilities, the literary programmes, the different aspects of Women class

Its trustees have contributed financially to the well known educational and cultural institutions in a big way. They have donated to recent earthquake relief; houses for the aged, institutions run for the disabled and the like.

The Trustees have kindly donated the PALANI SUBRAMANYA PILLAI AWARD to be presented to Vidwan Prof. T.R. Subramanayam

PROF. T.R. SUBBRAMANYAM

Born on 20-9-1929 acclaimed widely



as the most versatile musician of our times, TRS (as he is popularly known) is the pride of the Government College of Music, Madras, from where he came out in first rank with the post-graduate 'Sangeetha

Vidwan' title in 1951. He had the good fortune to learn under the feet of late Musiri Subramania Iyer. He has since grown into a top-ranking vocalist of all-round mastery. He is celebrated everywhere as the 'Pallavi King'. He is also a dedicated teacher and many of his students have made a mark as outstanding performers and teachers. He has recently retired after a distinguished and dedicated service of thirty years in the Faculty of Music, Delhi University.

TRS is also a musicologist of repute. He is being repeatedly invited for concerts in countries like U.S.A., U.K., Canada, Japan, Australia, Singapore and by prestigious

institutions like the Oxford and Cambridge Universities. He has appeared repeatedly in the National Programmes and Sangeet Sammelans of All India Radio and Doordarshan. He has given one EP record of HMV which was a sell-out and so was his subsequent cassette of teaching sessions released by 'Saraswathi', a reputed cultural organisation of Madras. TRS's video-tapes of music lessons are extremely popular in USA, Japan and other countries.

Musicians with altruistic nature and genuine concern for the welfare of fellow musicians, particularly young and upcoming ones, are extremely rare to find and TRS is first among them. There has been hardly any musical event in Delhi without TRS's contribution in some form or other in the past three decades.

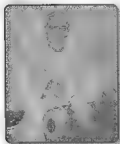
'Sangeetha Choodamani' from Krishna Gana Sabha, Madras, 'Sangeeta Mahamahopadhyaya' from Akhila Bharatiya Gandharva Maha Vidyalaya at the All India Music Teachers' Conference, Kanpur, and 'Sangeetha Kala Sagara' at Cleveland, U.S.A. are among the many titles conferred on him. TRS is also an M.A. Degree holder in English literature.

Video tapes like "Pallavi with a smile" and Audio cum-notations of "Varnas & Pallavis" composed by TRS have helped many a student to acquire manodharmic expertise in the field of Karnataka music. While we are celebrating the birth centenaries of Prof. P. Sambamurthy & Karaikudi Muthu Iyer, we are happy to facilitate TRS who had guidance from these stalwarts.

In recognition of his contribution in the field of Karnataka music in elevating the status creating an awareness of Laya, Prof. T.R. Subramanyam receives the **Palani**

Subramanya Pillai Award, donoted by Smt.Sudha Rao & Dr. A.H. Rama Rao of Ramasudha Charitable Trust and the title "**Laya Kalaa Nipuna**" in this Sadas, convened at the inaugural function of the 20th Thaala Vaadyothsav (Percussive Arts festival and Conference)

H. PUTTACHAR



Born in 1898, Veteran mridangist late H. Puttachar was instrumental in popularising the mridanga and according a pride of place in the Karnatak concerts in Karnataka. He hailed from a family of Yakshagana artists. It was but natural that his initial training was in maddale under the guidance of his father Honnachar. He learnt vocal, harmonium and violin from Chickanna. Then he learnt tabla from Puttacharya of Kanchi in Gurukula tradition. He accompanied on the mridanga various leading drama troupes. T. Chowdiah & B. Devendrappa's counsel prevailed upon him and he stuck to mridanga play.

Puttachar was regarded as an accomplished accompanist and he lived upto his reputation. He trained a good number of aspirants. He was honoured by various organisations including Bangalore Gayana Samaja, Karnataka Ganakala Parishat, Karnataka Sangeetha Nataka Academy felicitated him with the award. He passed away on 11-12-1981.

An award is endowed under the banner of the Percussive Arts Centre in his name by his reputed Khanjari player-son

H.P. Ramachar. This award is presented annually, to an young versatile musician in recognition of the contribution to the field of Karnatak music. Vidushi Sukanya Ramgopal gets this award for 2001.

H.P. RAMACHAR

Vidwan H.P. Ramachar, the son of great mridanga maestro Late H. PUTTACHAR born on 9.7.1925 has been a byword for the Khanjira play. Hailing from a family of Yakshagana artists he started learning mridanga from his father. However, he was attracted towards Khanjira and become an adept player of the instrument. At an early age of seven, he started accompanying his father. Impressed by the boy Ramachar's talents, Sir Krishnaraja Wodeyar conferred upon him the title 'Master Bala Vidwan'. Ramachar has the credit of accompanying all the doyens of Karnatak Music of his time. Besides electronic media performances, his stint beyond the seas have won paens of praise from all quarters. He has also participated in the percussion ensembles with Zakir Hussain and Vellore Ramabhadran. Ramachar has added new dimensions to the Khanjira - play with his innovative approach and creative imagination. His lecture demonstrations are educative and enlightening. As a staff artist of AIR, his contribution was noteworthy.



Ramachar designed and directed a unique percussion ensemble comprising only lady artists. This exclusive women percussion ensemble "Mahila Laya Madhuri" made a name within and outside the country.

Ramachar, with a vast experience of playing for dramas, dance recitals and music concerts, has been profusely presented with titles and awards. Among them, the Karnataka Rajyotsava Award, PAC's Palani Subramanya Pillai Award and the title 'Laya Kala Nipuna' and prestigious "K. Puttu Rao memorial Palghat Mani Award" and Sangeetha Kalarathna of Bangalore Gayana Samaja need special mention.

Ramachar has instituted "H. Puttchar Memorial Award" (an award in memory of his father H. Puttchar) to be awarded to an young versatile musician. This award is presented to Vidushi Sukanya Ramgopal this year 2001.

SUKANYA RAMGOPAL



Vidushi Sukanya Ramgopal born on 13.9.1957 is a rare percussionist who plays on the ghatam - a percussion instrument generally played only by men. She started her initial lessons on violin

when she was 12 years old. Later she learnt ghatam playing techniques under Sri Harihara Sharma and Sri T.H.Vinayakram for over 6 years. She started accompanying at a tender age of 15 and has been accompanying several artists all over the country under prestigious organisations and gained appreciation.

She has accompanied stalwarts like Dr. Balamurali Krishna, Lalgudi Jayaraman,

Kadri Gopalnath Sudha Raghunathan, R.K.Srikantan, Nithyashree, M.S. Sheela etc. She is one among few artists who play 'Tavil'. She has performed with Kalaimamani Dr. K.Palanivel in numerous concerts. Vidushi Sukanya Ramgopal is an 'A' grade artist of AIR & also an empanelled ghatam artist under ICCR, New Delhi.

She has recieved the 'Best Artist' award from Karnataka Sangeetha Nruthya Academy in 1982 & in 1990 from Narada Gana Sabha, Chennai. She has been awarded 'Laya Kalanidhi' by the Bhandup Fine Arts Society, Mumbai in 2000. She has been awarded the 'Raga Tarangini' Award in Chennai. Sukanya has travelled worldwide like UK, USA, Canada, Switzerland, France etc for concerts. Acclaimed as the one and only female artist of repute to play ghatam Vidushi Sukanya has formed her own group of ladies Talavadya called 'Stree Tala Tarang' and has made innovative attempts.

In recognition of her contribution in the field of Karnatak music, especially in the field of percussions, Vidushi Sukanya Ramgopal receives the Mrudanga Ratnakara H. Puttchar Memorial award donated by Lata kala Nipuna, Khanjari Kala Shiromani, H.P. Ramachar and the title 'Laya Kalaa Prathibhaa Mani'.

PALGHAT MANI IYER

Born on 12th June 1912 of Smt Anandambal and Sri Tiruvilvamlai R. Sesha Bhagavatar, a well-known musician, at Pazhayannur, Mani Iyer had his first lessons in Mridangam, when

he was nine years old, from Sathapuram Subbier and later under Viswanatha Iyer; he started first accompanying Harikatha performances for his father when he was only ten years of age, and later Palghat Rama Bhagavatar, Ennappadam Venkatarama Bhagavatar and for Chembai Vaidyanatha Bhagavatar. With the last, he had a successful all-India tour. His debut was in the Music Academy when he was only 14 years of age. He came into contact with Mridangam Vidwan Tanjore Vaidyanatha Iyer with whom he had further training in the intricacies of the art. He became closely associated in numerous performances with Pudukkottai Dakshinamurthi Pillai; there has hardly been a musician who did not covet having him accompany on Mridangam; Mani Iyer trained a large number of pupils and became the foremost Mrudangist of the time. He received Presidential Award for Kamatak Instrument in 1956. He was invited in 1965 to participate in the Common Wealth Music Festival in London and the Edinburgh Festival. He dominated the field as the outstanding genius of Mridangam, the very art of playing which, the vadya evolved into a new technique in his hands. Music Academy, Madras conferred on him the Sangeetha Kalanidhi award in 1966-67. Mani Iyer passed away on 30.5.1981.

This Art Centre has been named after Palghat Mani Iyer. Sri K.K. Murthy, President, Academy of Music, Bangalore has Instituted the K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD. Vidwan T.A.S. Mani gets this Award for the year 2001.

K. PUTTU RAO

Sri K. PUTTU RAO, one of the leading advocates of Mysore was a great connoisseur of music and admirer of the great Violin maestro Mysore T Chowdiah. He was the President of the prestigious Bidaram Krishnappa Rama Mandiram with T. Chowdiah as Secretary for a number of years. He was on the Board of National Institute of Engineering and served on various Co-operative institutions as President, Vice President, Director, etc.

In his fond memory, his son K.K. Murthy has been donating the prestigious Palghat Mani Award to an eminent percussion artist. Veteran Vidwan T.A.S. Mani is receiving this award for the year 2001.



K.K. MURTHY

Born in 1933, son of K. Puttu Rao, K.K. Murthy a Science graduate is a Congress-I activist since 1970. Murthy served as Managing Director of Karnataka Film Industry Development Board between 1972 and 1975, as Chairman of the Dasara Cultural Committee of the Govt of Karnataka in 1972-74, as Chairman of the Bangalore Development Authority in 1981-83. Murthy was the Chairman of the Karnataka Journal



Publications, Pvt Ltd running four (2 Dailies and 2 Weeklies) publications-Times of Deccan, Munjane, Prajaprabhutra and Chitramanjari. He served on various Boards in Karnataka as Director, Member etc. K.K. MURTHY is the brain behind building the **internationally known monumental Chowdaiah Memorial Hall, the only one of its kind, the violin shaped A.C. Auditorium.**

Murthy has been donating the prestigious K. PUTTU RAO MEMORIAL PALGHAT MANI AWARD to an eminent percussionist.

T.A.S. MANI



Born on 12.2.1942, to Sri Arunachala Bhagavatar and Smt. Lakshmi, Sri T.A.S. Mani belongs to a family of musicians of great repute. He is an internationally renowned teacher, performing percussionist (Mridangam), a composer, and an author. Mani is the founder-Principal of Karnataka college of Percussion (KCP), which is one of the first Percussion schools to be established in India. He has trained a number of students, who are spread all over India and the world. Sri Mani also founded the first Percussion ensemble Tala Tarangini which has performed and won great appreciation all over India and abroad.

Mani teaches at the Bangalore University and is a member of the audition

board of All India Radio. He is a top ranking mridangam artist of AIR and Television, and also the author of four books on Mridangam which caters to different levels of students.

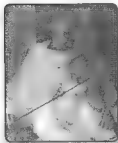
Mani has accompanied all top artists of Karnataka music & won great appreciation. He has participated with his group Tala Tarangini in many prestigious National and International percussion festivals in Canada, Germany, Hongkong, Australia, Japan, Brazil and many more. Zurich, Austrian and German Television have filmed documentaries of his group.

Many awards and accolades have been conferred on Sri Mani by various organisations, like "Sir Henry Wilson award-" by Music Academy Chennai, "Mridanga Chakravarthy" - by Avani Shankar Mutt, Bangalore, "Nadalaya Samrat" by Sri Ramakrishna Gana Sabha, "Laya Kalaa Nipuna", "Karnataka Kalaashree", etc to name some.

In recognition of his contribution in elevating the status of Percussive arts in the field of Music, Vidwan T.A.S. Mani receives the "**K. Puttu Rao Memorial Palghat Mani Award**" instituted by Sri K.K. Murthy, the noted patron of music and fine arts and also the President of the Academy of Music, Bangalore and the title "**Mridanga Kalaa Shiromani**" in this sadas, convened on the concluding day of the 20th Thaala Vaadyotsav (Percussive Arts festival and conference) at Chowdaiah Kalaakshetra.

BIRTH CENTENARY CELEBRATIONS:

LALGUDI GOPALA IYER (30.6.1900-4.6.1979)



The society owes a deep debt of gratitude to Gopala Iyer for zealously preserving a heritage that cannot be evaluated in terms of gold but which on the other hand gives people an equally priceless gift - joy.

It was exclusively Sri Purandara Dasa who fostered the growth of Kamatak music, revised and built the basics. Such basic compositions have been well preserved in written notations and through disciples. One such distinguished disciple of Thyagaraja was Lalgudi Rama Iyer whose sons are Valadi Radhakrishna Iyer and Guruswamy Iyer, grandsons Madurai Kandaswamy Bhagavathar and Lalgudi Gopala Iyer.

Sri Gopala Iyer was born in 1900. His elder brother Kandaswami Bhagavathar lived in Madurai, practiced his profession and kept him in the village in relative comfort. Gopala Iyer spent almost 7 years with Sadguru Swami Gnanabodhananda. The time spent with Swamiji gave him a unique detachment which stood him well in later years. Gopala Iyer later started a school formally in Lalgudi where he trained many boys and girls. He also trained his son Jayaraman and three daughters. Sri Lalgudi Gopal Iyer and his brothers were both good violinists and had accompanied all the great vocalists of that time.

Gopala Iyer was a very versatile musician. Apart from violin, he could play many other instruments. Continuous creative activity is the life sustaining force of any art. Gopala Iyer, keeping this aspect in mind, added his own compositions, some in rare, in frequent ragas like Uthari, Sudha Tharangini, Gandharva Manohari, Bhuvana Mohini, Megha Ranjini, etc.

Gopala Iyer passed away in Madras in 1979, where he had shifted in 1946 to provide better prospects for his son Jayaraman, who has become an all time great in Kamatak music. Jayaraman states that he owes his success entirely to his father - the pure renditional tradition and strict discipline.

His birth Centenary is being celebrated by the Art Centre.

Padmabhushan Prof. P. SAMBAMOORTHY

(14-2-1901 to 23-10-1973)

Prof. P.Sambamoorthy is a unique personality in the field of Karnataka Sangeeta. He was committed to music and breathed music till his last breath. Though he was endowed with the practical aspect of music both vocal and instrumental (Violin, Gotuvadya and flute), he made an indepth study of musicology, documented the different sources of music, did research guiding a large number of women students and recorded his



knowledge through several books. He rendered yeoman service to music by establishing the Indian Music Publishing House at Madras and authored around fifty books on music in English, Tamil and Telugu with several editions. These books included both theory and practice of music. Special mention to be made is South Indian Music Book in 6 volumes, Tyagaraja, Musical instruments, teaching of music, music operas. He persued in introducing music as one of the subjects at different universities and colleges. He guided many students to get the doctoral degrees. He is the recepiient of several prestigious awards. To make mention of some is Padma Bhushan from Rashtrapathi and Sangeeta Kalanidhi from Madras Music Academy.

P.Sambamoorthy had a very good musical background. Hailing from the family of Ghanam Tirumala Iyer of Tanjore district, learnt music under great vidwans of established schools like Tatchur Singarachartu, Manalattai Doraiswamy Iyer, and Pallavi Sesha Iyer. He was the third son of Pichu Iyer of Bitragumta born on 14-2-1901 and was married to Anandavalli, a vocalist endowed with good voice, and cousin of the stalwart Sabesha Iyer, principal of Annamalai University college of music, Chidambaram. Though he qualified with B.A. and B.L. a law degree, his love for music made him to accept the Lecturership in music at Queens Mary College Madras. He visited Munich and stayed there to pursue his studies in Western Music. He served as Director of Vadyalaya, Madras and Professor of Music at Sri Venkateshwara University, Tirupathi, from 1964 to 1966. His pen never stopped till last breath. (23-10-1973)

He is always remembered through his monumental books. His writing work commenced in 1938 continued for a span of 35 years. Thus ,he is the pioneer in the propagating music through institutions like colleges and universities. Thus pedagogy of music and Music education could find a place with other subjects like Science, Humanities and Commerce. Both music and musicology were introduced at International level.

His Birth Centenary is now being celebrated by the Art Centre.

Dr. T. Sachi Devi
Professor of Music (Retd.)
Bangalore

B. S. RAJA IYENGAR (17.2.01 - 1978)

Sri B.S.Raja Iyengar was born at Banavar village in Arasikere district in Kamataka.

He had his initial training under his maternal uncle and then joined the drama company of Varadachar of Mysore and learnt music from Harmonist Shama Rao. Raja Iyengar had some advanced training under K.V.Srinivasa Iyengar of the Tiger brothers. He made his debut at Egmore and had the distinction of singing at the Akhila Bharatha Sangeeth Sammelan, Madras in 1927 which was a landmark in the annals of Indian music. For three decades Sri Raja Ayyangar held his high stature and won many laurels.



Raja Iyengar's disc 'Jagadodharana' was the rage of the thirties, 'Ksheersagara' was another popular rendition of his sweet melody. Pleasing invigorating voice, smooth and captivating tempo, measured birkas, and lakshya predominance qualified the singing of B.S.Raja Iyengar.

He was honoured with many awards and medals. The State Sangeet Natak Academy Award was conferred in 1967, Karnataka Ganakala Parishat awarded 'Gana Kala Bhooshana' title in 1970 and many more.

He had donned the role of Narada in the film Satya Harischandra. Several Disc recordings have been given by him. His Birth Centenary is now being celebrated by the Art Centre.

KARAİKUDI V.MUTHU IYER (1901-7.1.1977)



Sri Muthu Iyer was born in 1901 at Mazhavaranendal in Ramnad District, in a family of Tamil scholars to Velu Iyer and Chellammal. Due to his frequent visits to Karaikudi to play for Veena Karaikudi Bros.

Ariyakudi and others he became popularly known as Karaikudi Muthu Iyer.

He had his training under great starworts like Vanandam Pillai and Pudukottai Dakshinamurthi Pillai. He had accompanied several reputed musicians like Karaikudi Veena brothers, Ariyakudi Ramanuja Iyengar, Musiri Subramania Iyer, Chembai Vaidyanatha Bhagavathar, Tiger Varadachar, to name a few. His deft and delightful percussion patterns added lustre to his play and his expertise in pleasing play made him a popular Mridangist. The ARAI CHAPPU, was his forte. Muthu Iyer has left behind a legacy, called KARAİKUDI SCHOOL. He was a musician - musicologist-

composer, his Chittaswarams for the popular "Thelisirama" are famous. Muthu Iyer had been honoured with several awards like 'Laya Jyothi' - in 1962, 'Kalaimamani' - by the Govt. of Tamilnadu in 1968, 'Mridanga Acharya' - by the Madras Music Academy. He also served as a Lecturer in Mridangam from 1950 to 1975, in the Music college, Chennai. He left for his celestial abode on 07.01.1977.

He has trained several well known disciples like Achutan Nayar, Karaikudi Natesa Iyer, Karaikudi Rangu Iyengar, Karaikudi Chandramouli, Karaikudi Kanakambujam, etc.

His Birth Centenary is being celebrated by the Art Centre.

- **N. Srinivasan,**
Chennai

Ghatam Vidwan T.S.VILVADRI IYER 14.2.1901 - 23.10.1973

Born in 1901, as one of the sons of Thiruvilvamalai Subramania Iyer, a renowned Chenda player in Malabar, Vilvadri Iyer had his initial training under his brother Palakkadu Alli Parameshwara Iyer. He initially played for the dramas staged by his brother and for harikathas providing mridangam support.



In 1936, he started playing Ghatam, and turned out to be an invariable Ghatam accompanist for the concerts of leading musicians and became well known as Ghatam Vilvadri Iyer. His play was exhilarating and very popular.

The Madras Music Academy honoured him with the certificate of merit in 1966 for the services rendered by him as a Ghatam Vidwan.

His Birth Centenary is being celebrated by the Art Centre.

PERCUSSIVE ARTS CENTRE (Regd.)

(Palghat Mani Iyer Memorial Art Centre)

BANGALORE

SOME OF THE PROGRAMMES ORGANISED SO FAR

K. PUTTU RAO MEMORIAL PALGHAT MANI AWARDS

30.5.83	1.	Palghat R. Raghu
31.5.84	2.	Vellore Ramabhadran
31.5.85	3.	Late C. S. Murugabhoopathy
31.5.86	4.	M. S. Ramiah
31.5.87	5.	T. K. Murthy
31.5.88	6.	Umayalpuram K. Sivaraman
31.5.89	7.	V. Kamalakara Rao
31.5.90	8.	Prof. Trichy Sankaran
31.5.91	9.	T. V. Gopalkrishnan
31.5.92	10.	Late K. M. Vaidyanathan
31.5.93	11.	H. P. Ramachar
31.5.94	12.	Dandamudi Rammohan Rao
31.5.95	13.	Valayapatti A. R. Subramaniam
31.5.96	14.	Guruvayur Dorai
31.5.97	15.	A. V. Anand
31.5.98	16.	Haridwaramangalam A.K. Palanivel
31.5.99	17.	Madras A. Kannan
31.5.00	18.	Prof. Yella Venkateshwara Rao

PALANI SUBRAMANYA PILLAI AWARDS

27.5.90	1.	H. P. Ramachar
26.5.91	2.	R. R. Keshavamurthy
27.5.92	3.	R. K. Srikantan
27.5.93	4.	A. V. Anand
27.5.94	5.	Late Anoor S. Ramakrishna
27.5.95	6.	T.A.S. Mani
27.5.96	7.	Prof. R. Visweswaran
27.5.97	8.	V. Nagarajan
27.5.98	9.	K.N. Krishnamurthy
27.5.99	10.	V.V. Ranganathan
27.5.00	11.	P.G. Lakshminarayan

H. PUTTACHAR MEMORIAL AWARDS

28.5.95	1.	S. Shankar
28.5.96	2.	M. T. Rajakesari
28.5.97	3.	D. Balakrishna
28.5.98	4.	T. S. Chandrasekhar
28.5.99	5.	V. Praveen
28.5.00	6.	Anoor Ananthakrishna Sharma

H. C. K. BHATTA MEMORIAL PROGRAMMES

13.9.84	1.	"Role of Laya in Karnatak Music" by A. Subba Rao
05.9.85	2.	"Reference to Taala Vaadyaas in Kannada Literature" by B. V. K. Sastry (Monograph released) - Kannada.

22 9.86	3.	"Psychology of Laya" by Prof. S. K. Ramachandra Rao (Monograph released)
14 10.87	4.	"Mysore Veena Parampare" Lecture by Late Dr. V. Doreswamy Iyengar (Monograph released)-Kannada
05.9.88	5.	"Chandassimali Taala Layagalu" by Late Prof. M. Rajagopalacharya, Udupi (Monograph released)-Kannada
19.9.89	6.	"Thaalaas in Yakshagana" by Hothota Manjunatha Bhatta (Monograph released) - Kannada
14.12.90	7.	"Contribution of Haridasas to Karnatak Taala System" by Tirumale Sisters
25.09.91	8.	Lecture by R. R. Keshava Murthy
18.1.92	9.	"Music of Musical Trinity" by K. Padmanabhan (Monograph released)
13.10.93	10.	"World Music" by Prof. R. Visweswaran (Monograph released)
14 4.94	11.	"Contribution of Purandara Dasa to Karnatak Music" by Prof. S. K. Ramachandra Rao
07 3.96	12.	Study circle on Pallavis by Prof. T. R. Subramanyam
28.5.96	13.	Special feature on "Laya in Sugam sangeetha"
25.5.97	14.	"Essays on Tala and Laya" by Dr. N. Ramanathan (Book released)
30 5.98	15.	Thavil (Dolu) - Haridwaramangalam Palanivel
30.5.99	16.	Vocal recital of Sangeetha Kalanidhi R. K. Srikantan
30.11.00	17.	Violin duet by Mysore M. Nagaraj & Dr. M. Manjunath

SPECIAL LECTURES, FEATURES Etc.,

30.5.82	"Pudukkottai and Tanjore Styles of Mrudangam Play" by Late T. Sankaran, Director, Tamil Isai Kalloori, Madras, (Printed in Lecture Jewels Casket)
07 2.83	"References to Percussion Instruments in Sculpture" by B. V. K. Sastry
20 5.83	"What is Carnatic Music?" by Late Dr. V. K. Narayana Memon, Chairman, Sangeet Natak Akademi, New Delhi (Printed in Lecture Jewels Casket)
10.7.83	"Comparative Study of Hindustani and Karnatak Taala Systems" by Dr. M. R. Gautam, Vice Chancellor, Indira Kala Viswa Vidyalyala, Khairagarh.
27 9.83	"Drums of Karnataka" by Late S. Krishnaswamy
16 10.83	"References to Taala and Laya in Kannada Literature" by Padma Gurudatt
20.11.83	"Studies in Rhythm-Mrudangam" by A. V. Anand
11.12.83	"Chapu, Desaaadi-Madyaadi Taalas" by Dr. T. Sachidevi
27 5.84	"Music & Rhythms" by Prof. Ashok Ranade, Bombay, (Printed in Lecture Jewels Casket)
21 8.84	Palani Subramanya Pillai Memorial Lecture by T. Sankaran, Canada, 'Art of Playing Mrudangam, Palani Style'
11.12.84	"Studies in Rhythm-Laya in Musical Compositions" by M. S. Sheela
02 12.84	"Laya in Harikatha" by Brahmashri T. S. Balakrishna Sasrigril
23 8.85	"Laya in Veda Mantraas" by Brahmashri Late. B. S. Shivaswamy
01.6.86	"Science & Art of Traditional Tabala Play" by Late Pandit Nikhil Ghosh, Bombay (Monograph released- Out of print)
02.6.86	"Great Laya Vaadyakaaraas of Karnatak Music". Sundaram, By B. M. Pondicherry (Monograph released)
18.7.86	Eka taala Sabha" by S. Seshagiri Rao on Violin
18.7.86	"Laya in Bharathanatya" by Lalitha Srinivasan
18.9.86	"Laya in Kiritha of Thyagraja" by S. Usha Char (U.S.A.)
25 2.87	"Laya in Stage Music" by R. Paramasivan
30.5.87	"Taala Dasapraana" by Prof. S. R. Janakiraman, Tirupathi (Monograph released)

31.7.87	"Innovations in Taala" by Dr. Balamurali Krishna
23.1.88	Electronic Tabla by G Raj Narayan
21.5.88	"Laya in Neraval" by P. S. Vasantha
04.6.88	"Indian Tala Heritage & Folklore" by Padmasri Komal Kothari, Jodhpur
13.12.88	"Rhythm Composer" by Balasubramanyam
29.5.89	"Manipuri Taala Systems" By Late. Guru Bipin Sinha, Calcutta, assisted by Dharshana Jhaveri, Calcutta (Monograph released)
25.8.90	"Tala and Laya" Illustrated Lecture by Veena Late Dr. S. Balachander
30.5.90	Lecture Demonstration "Intricacies of Laya" by Lalgudi G. Jayaraman
31.5.90	Birth Centenary of Conjeevaram Nayana Pillai
27.12.90	125th Jayanathi of Mysore Vasudevacharya
31.12.90	Birth Centenary of Papanasam Sivan
22.3.91	"Thyagaraja Ramayana", - T. N. Padmanabhan
26.5.91	Decennial celebrations & Lecture Session: "Laya in Raga" by Prof. R. Visweswaran, "Teaching Methodology" by Dr. Sulchana Rajendran, "Evolution of Mrudangam" by B. M. Sundaram (Booklet released)
26.5.91	"Problems of mutual appreciation" of Hindustani and Karnatak Music (Booklet released)
25 - 31.5.92	Birth Centenary of Panchakshari Gawai
30.3.93	"Laya in the Music of Musical Trinity" by Lalgudi G. Jayaraman.
30.5.93	Symposium on "Veda & Laya" by Prof. T. V. Kuppuswamy (New Delhi) & Prof. S. K. Ramachandra Rao
23.10.93	Release of 'Asthothara Taala Thiruppagazhs' edited by T. Ekambaram, Madras by B. V. K. Sastry, Dr. V. Doreswamy Iyengar presided
16 - 17.10.93	Birth Centenary Celebrations of Mayuram Viswanatha Sastry-1, at Bangalore
17- 21.11.93	Birth Centenary Celebrations of Mayuram Viswanatha Sastry-2 with Bharatiya Vidya Bhavan, Madras Kendra
27 - 30.5.94	Birth Centenary of Mysore T. Chowdiah
23.12.94	Recital of Compositions of T. Chowdiah at Madras Fine Arts Society
14.4.94	Symposium on "Contribution of Purandaradasa to Karnatak Music
21.4.95	"Nowka Chanta" of Thyagaraja by Dwaraki Krishnaswamy
27.5.94	Release of Audio Casette of compositions of Mysore T. Chowdiah
27.7.94	Release of Audio cassette of Veena Kinhal
29.1.95	Release of Audio cassette "Laya Vrushti" - Percussion Ensemble of Art Centre
29&30.5.95	Birth Centenaries of Tanjore Vaidyanatha Iyer & Needamangalam Meenakshisundaram Pillai
27.9.95	Birth Centenary of H. Yoganarasimham
29&30.5.96	Birth Centenaries of Chembai Vaidyanatha Bhagavathar Maharajapuram Vishwanatha Iyer
27-31.5.96	Display of select Photographs of Laya Vidwans by Late. N. Sundarraj
16.11.96	Birth Centenary of N. Channakeshaviah
27 - 31.5.97	Birth Centenary of Mudicondan Venkatarama Iyer
27-30.5.98	Birth Centenary of T.N. Rajarethnam Pillai
21.3.98	Birth Centenary of Kumbakonam Rangu Iyengar
14.8.98	Birth Centenary of Kumbakonam Rajamanickam Pillai
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16.8.98	Birth Centenary of Flute T.N. Swaminatha Pillai

17.8.98	Birth Centenary of H. Puttachar
30.5.99	Birth Centenary of Musiri Subramanya Iyer, B. Devendrappa, Annaswamy Bhagavathar and Umayalpuram Kodandarama Iyer
12.11.99	Birth Centenary of Veena Venkatasubbiah.
24.3.00	Birth Centenary of Thiruvaalangadu Sundaresha Iyer

SEMINARS AND OTHER ITEMS

31.5.83	"Memories of a Mediocre man" by Late S. Y. Krishanaswamy, ICS (Book released)
30.5.85	"Reference to Laya in Kannada Literature" by Ramaa Bennur. Tala and Laya in Music" by T. R. Subramanyam, Delhi, (Printed in Lecture Jewels Casket)
26 - 27.2.85	International Mini Drum Festival with ICCR at Town Hall, Bangalore
31.5.87	Palani Krishna Iyer Commemoration day-Symposium on "Terracota Musical Art"
21- 23.1.88	Pallavi Seminar
30.5.89	Symposium on " Intricacies of Laya " - T. R. Subramanyam, A. V. Anand, Calcutta
27.5.90	K. S. Krishnamurthy, Nagavalli Nagaraj, Chaired by R. K. Srikantan
29.5.90	Release of book "Ashothhara Thala Thriruppuazhs" edited by Late T. Ekambaram, released by B.V.K. Sastry.
29.5.90	Symposium on Pallavi-chaired by R. K. Srikantan & V. Doreswamy Iyengar, Release Video Cassette "Pallavis" rendered by Prof. T. R. Subramanyam.
29.9.91	"Future of Classical Music" : Late Dr. V. Doreswamy Iyengar & R. K. Srikantan
26 - 27.5.92	Seminar on "Problems of mutual appreciation of Karnatak & Hindustani Systems of Music".
23 - 24.2.92	Seminar - 1 on Talavadyas - Vibrations, Talavadyas of different regions etc.
7 - 8.2.93	Seminar - 2 on Talavadyas - Khanjari & Ghata
30.5.93	Symposium on "Laya on Vedas"
18 - 20.11.93	Seminar - 3 on Talavadyas - Dola, Marching & Gethu at Bharatiya Vidya Bhavan, Madras
14.4.94	Symposium an "Contribution of Purandaradas to Karnatak Music"
29.5.94	Symposium on "Art and Personality of Mysore T. Chowdiah"
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12-17.10.98	Devi Krithis directed by M.S. Sheela.

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7. Lecture Jewel Casket, Vol 1 Edited by Bangalore K. Venkataram, Lectures by T. Sankaran (30.5.82), V. K. Narayana Menon (29.5.83), Ashok Ranade (27.5.84), Pandit Nikhil Ghosh (1.6.86), Released on 4.6.88	30/-
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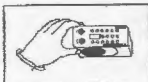
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